

American Art News

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A ROMNEY FOR NEW YORK.

According to a cable to the N. Y. Sun from London, Lord Bangor has applied for an order in the Chancery Court of Dublin, giving him liberty to sell an oil portrait of Lady Arabella Ward, inscribed "Romney, 1789."

Counsel for Lord Bangor said the purchaser was G. Stanley Sedgwick, of N. Y., and that the price was \$60,000. Lord Bangor is at present serving in the army. The court granted the permission.

[Mr. G. S. Sedgwick is an American, now in N. Y., but long resident in London, where he occupied himself as a "marchand amateur" in pictures. He has long enjoyed the friendship and confidence of several leading London art firms.—Ed.]

MRS. GARDNER'S NEW PICTURES.

Mrs. John L. Gardner's Fenway Court in Boston will be open to the public all next week. This is the usual Spring open week, and the hours are from twelve to three o'clock.

Among the new paintings to be shown are "The Waterfall," by John S. Sargent, and also several watercolors by the artist, representing camp scenes in the Canadian Rockies.

GEN. BUTTERFIELD STATUE.

A bronze statue of General Butterfield, costing \$65,000, will be placed in the little park directly east of the Grant tomb, Riverside Drive and Claremont avenue, as soon as the sculptor, Gutzon Borglum, has completed it. The Municipal Art Commission announces that it has approved the model of the statue and selected the site.

JUDGES' UNPAID PORTRAITS.

There is an item in the appropriation bill, to come before the next Congress, which Representative Tawney, Chairman of that bill, debated on a good while, but concluded he would let remain. The appropriation is for \$12,000, and is for the purchase of portraits in oil of 15 distinguished Justices who have sat on the Supreme Bench and some of whom are now sitting there. Albert Rosenthal, of Phila., painted the 15 portraits, and then could not get his money for them. The artist made a price of \$800 flat each for the 15 portraits. Those it is proposed to purchase from the appropriation are of Chief Justice Fuller and Associate Justices Brewer, Peckham, Brown, Cushing, Wilson, Blair, Iredell, Thomas Johnson, Patterson, Chase, Moore and William Johnson.

NEW GIFT TO BOSTON MUSEUM.

To the small but important group of early Italian pictures, Mrs. W. R. Fitz has given the Boston Museum, she has just added a panel attributed to Giovanni Boccacati da Camerino. The panel is a salver used for the presentation of marriage gifts, was formerly in the W. Secrétan, and the Count Chabrières-Arlès collections. Berenson lists it in "Central Italian Painters," second edition, attributing it to Matteo di Giovanni; it is in No. 613 in Dr. Schubring's "Cassoni;" and is also published in Les Arts, March 1905, where it is attributed to the School of Fra Filippo Lippi.

Critics have been unable to agree upon the artist who painted this interesting panel, and have assigned it to the Florentine, the Sienese, or the Paduan School. Dr. Sirén, however, is convinced that it is by Giovanni Boccacati da Camerino, whose paintings in the gallery at Perugia show the combination of Umbrian and Sienese elements revealed in this salver.

Balto's Poe Mon't.

The Baltimore News announces that the monument to Edgar Allan Poe, commissioned by the Poe Memorial Association of that city, has been completed. It is the work of Sir Moses Ezekiel, the venerable American sculptor, who has been living in Rome for many years. The monument was executed in his studio in Italy, and will probably not be shipped to this country until after the war.

The statue is a seated one of bronze, and will be erected on one of Baltimore's thoroughfares or in a park. The site has not yet been decided upon.

Houdon Bust Sold.

Mme. Henry Jonas of 6 Boulevard Capucines, bought in Paris, Mar. 18, at the Duplessis sale, a plaster bust of Houdon's child for fifty thousand francs.

Statue for Russia.

George Gray Barnard presented the Russian people his statue of Abraham Lincoln, liberator and democrat, through the Friends of Russian Freedom at a mass meeting in Carnegie Hall, Mar. 23, in celebration of the Russian revolution. The statue is an exact duplicate of the similar work by Barnard which Mr. and Mrs. Charles P. Taft will present to the city of Cincinnati today.



AN IDYLL
Louis D. Vaillant
In Spring Academy Exhibition

Art in Washington.

The National Gallery is holding an exhibition of Indian paintings by E. W. Deming. This series depicts the entire history and life of the American Indian and shows him not as the familiar savage, but as a human being religious and domestic. There is a rumor that this group may be purchased by the Gallery for its permanent collections.

Ancient Art for Hub.

It is announced that Denman W. Ross, of Boston, and a patron of the Boston Museum, has purchased several pieces of antique art from the Kelekian Galleries, 709 Fifth Avenue, for the Boston institution.

The objects secured by Dr. Ross include several rare pieces of Persian pottery, a stone head of Khmer, life size and dating from the VIth to the VIIIth century, and a number of valuable IX century Persian manuscripts.

Spring Acad'y Sales.

Sales at the current Spring Academy to date are as follows: "Oaks and Pines," Walter L. Palmer, \$500; "The Head of the Clan," Walter Nettleton, \$800, and "In the Deep Woods," Charles S. Chapman, which won the Salus medal, \$1,000, bought by Metropolitan Museum.

ACADEMY'S ANNUAL DINNER.

Some 150 members of the National Academy and their guests enjoyed the annual dinner of the academy in the Fine Art Society's galleries Mar. 16, Charles Duvent, the French artist, expressed the deep gratitude felt by the artists of France for the aid extended them in war time by the artists and art patrons of this country.

Cass Gilbert was toastmaster. Among those who spoke were Walter Damrosch, John G. Agar, William A. Coffin, Frederico A. Pezet, one-time minister from Peru, and J. Alden Weir, president of the Academy.

The guests included William A. Clark, Dr. William M. Sloane, Felix Adler, William H. Fox, Joseph S. Isidor and Mrs. Helen F. Barnett.

ART AND TRADE CLUB DINES.

The annual dinner of the Art and Trade Club took place March 8 at the Hotel Astor. Mr. C. Victor Twiss, President of the Club, presided, and William A. Coffin was toastmaster. The speakers were Messrs. John Quincy Adams, C. A. Richmond, Royal Cortissoz, James P. Haney and Harvey M. Watts and the guests included Messrs. Herbert Adams, W. G. Bowdoin, Robert Cole, William Henry Fox, Henry McBride, Walter S. Perry, W. Frank Purdy, Edward Robinson, F. B. Taintor and Harvey M. Watts.

There was a musical program rendered by the Singers' Club of N. Y., and by Jacobs orchestra and there were violin solos by Mr. Jacobs.

ART STUDENTS QUALIFY.

The art students from New York who have qualified for competition for the \$1,000 scholarships in the American Academy at Rome are announced as follows by C. Grant La Farge, Secretary of the Academy.

Byers J. Hays, Micheal S. Diamond, Harrison S. McCrary, Jr., Ralph S. Fanning, Gerald L. Kaufman, Maitland Belknap, Harry B. Brainerd, Allan P. McFarland, Murray Hoffman, Temple H. Buell, William G. Sprague, Wilmer B. Rebenold, John R. Raymond, Jack B. Smith, Leo Bayman, Gaetano Cecero, Karl H. Gruppe, George Lober, W. Harrison Meserole, Abraham Rosenstein, Aaron Goodelman, Robert R. Graham, Arlington T. Hardell, Lorimer Rich, and Walter F. Wilson.

The standard of the work of the applicants this year fully maintains the standard.

PICTURE COPYRIGHT INFRINGED?

Counsel for Louis Wolf and Co., of London, who claim to be the owners of the well known painting, "The Return from Calvary," has entered suit in the Federal Courts against Harold Fontaine, the Fine Arts Publicity Co. and a Worcester, Mass., department store for an alleged infringement of copyright—the claimed infringement being that the defendants have been exhibiting in the Worcester department store, a painting of the same title supposed to have been painted by Harold Fontaine—as the original picture, whereas the original, owned as said above, is being shown throughout the country for the plaintiffs. The Worcester picture has been seized by order of Judge Dodge and taken to Boston, where it will be stored until the rights of the plaintiff are settled.

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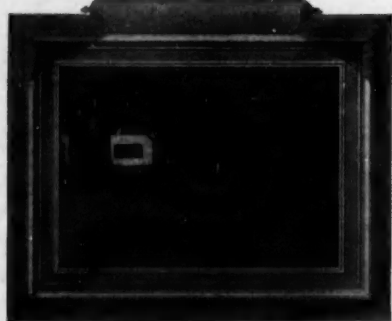
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THE SPRING ACADEMY.

(Second Notice)

In the necessarily long first review of the Spring Academy Exhibition now on to April 23 in the Fine Arts Galleries, the pictures in the Academy Room, the comparatively few sculptures and the exhibit of the American Miniature Society could not be noticed.

Again this year there are several pictures in the Academy Room, which while its lighting has been improved, is not, and never can be, a satisfactory gallery—which are worthier of display in the other galleries and with whose painters only sympathy can be expressed. The miniatures also suffer from the necessity of their being shown under artificial light, also in this well termed "Morgue," and a Russian Revolution in petto on the part of the Society's members against their continuing joint exhibiting with the Academy and, this year, the relegation of their works to the Academy Room, would not be surprising.

Good Pictures in Academy Room.

The time necessary to select the really good works in the Academy Room is not long. One must pause before George Oberteuffer's largely conceived, truthful and broadly painted "Porte St. Martin-Paris," which will bring a sigh from the lovers of Paris, so well does it recall the Boulevard life and movement of the former gay capital. Hobart Nichols sends a typical joyous landscape with figures in "Sapphire and Gold"; G. Albert Thompson has a good landscape, "Road to the Village," and William J. Baer a refined attractive half length portrait of a girl in "Mildred."

There is, as always, good painting in R. Poore's work—a canvas entitled "The Relay," and Antonio Barone shows an effective and faithful full length standing portrait of Signora Barone. A good little example of the able brush of Charles P. Gruppe is "Fruits of Winter." Jonas Lie's "Mackerel Fishing," which deserves a better place, has his characteristic fine light and color. One almost scents Fragonard at first view of the charmingly decorative rich colored "Psyche" of Henry Fuller, owned by Everett Shinn—a Fragonard subject and in the Fragonard manner. A good full length standing portrait of "Mrs. G." is by Ernest Ipsen, Hugo Ballin's "Woman of Dara" done almost in flat tones, is distinctly clever as is also Theresa Bernstein's "Polish Church—Easter Morning" with its excellent characterization and expression of form and feature.

It is always a pleasure to see something from the brush of the veteran George H. Story and his half length portrait of "Mrs. Ralph Edmunds" proves that his brush has not lost its cunning or force.

There is a somewhat lurid canvas from the veteran Charles H. Miller called "Apotheosis of Cosmic Peace—Port Washington, L. I.," but whose fiery sky even with a metallic rainbow, suggest the opposite of Peace.

A simply painted, truthful winter landscape is by Ernest Albert, and Birge Harrison (whose work should be in another gallery) shows a "Hazy Moonlight," delicious in tone and soft color, and filled with tender sentiment. A pair of his vigorously and faithfully painted lions sniffing an "Approaching Storm" comes from W. H. Drake and Clifford W. Ashley the New Bedford painter, shows a charming marine in "The Spanish Main." Paul King puts his typical sentiment and good painting in his "Winter," and Glenn Newell has a strong landscape in "The Road by the Mill."

A decorative work is Edwin S. Church's "Fruit Girl," while Alexander Harrison's large beach scene with nymphs, whose size compelled its hanging in the Corridor—recalls his earlier successes in similar subjects, a it is much softer in color than his work of later years.

Sculptures in the Display.

There are only 45 sculptures shown this year, scattered through the galleries the Academy Room and even the corridor, and few worthy of especial note. These are Thomas Shields Clarke's "Fountain Boy," Willard Paddock's "Boy with a Ball," Emil Fuchs' "Nude" and "Portrait Bust of an Artist" (a fine work), Attilio Piccirilli's "Florentine Boy" (a graceful conception), Cartaino Scarpitta's two busts, respectively of J. Francis Murphy and E. S. Conway, exceptionally strong and fine in expression (this young sculptor has progressed wonderfully in his work the past few years), George T. Brewster's bust of Carroll Beckwith, Alvin Polasek's of Charles McKim, Louis Ulrich's two portrait busts, and Katharine B. Stetson's "Dancer with Cythara."

The Miniature Show.

With 156 miniatures to study in the American Society's display, it is impossible to notice more than a few which stand out from their fellows. The work of such well known "painters in the little" as Laura Coombs Hill, W. J. Whittemore, Jean A. Reid, W. J. Baer, Mabel R. Welch, A. Margaret Archambault, Margaret Hawley,

Nicolas Macsoud, Bertha Coolidge, Martha Wheeler Baxter, Helen Winslow Durkee, and Stella Marks, is too well known to need description and each of their exhibits is worthy of note and really make the display. A young English miniaturist, Phyllis Howes, shows two strong and finely painted examples "Coral" and "The Monk." Miss Howes has been an exhibitor at the Royal Academy and American "painters in the little" will do well to study her work, which in strength of drawing and quality of color is superior to that of the majority of the works shown.

James B. Townsend.

SOME NEW COPLEYS.

The sum of British examples of the art of John Singleton Copley (owned in America) is interestingly augmented by the recent importation of a fine portrait of a naval officer by the Macbeth Gallery. Vigorous and firm in handling, this handsome Copley offers new evidence in support of the belatedly-conceded very eminent rank of this American colonial and British painter. The portrait, which comes from the collection of Lord Aberdare, a descendant of Copley (through the painter's son Lord Lyndhurst) is an exceedingly fine piece of coloration, the darks of the uniform and cocked hat being set off by a magnificent sash of vermilion in the lapel, and the rich complexion of the officer being finely relieved upon a background of clouded sky.

It was from Lord Aberdare's collection that the fine large Copley portrait of Admiral Gambier (sold last season by the Vose Gallery, Boston) came. The present picture is one of a series of portraits of British naval officers painted by Copley in England, the series including the fine Admiral Lord Duncan (collection of Earl Camperdown) the superb full-length Earl Spencer as first lord of the Admiralty (Althorpe Collection), the Admiral Richard Earl Howe, and the Admiral Lord Barrington. Besides there are the numerous portraits of naval officers made as studies for Copley's Guildhall picture of "Gibraltar" and the composition known as "Duncan's Victory."

The Ehrich Copleys, recently sold by them to Mr. Herbert L. Pratt as exclusively announced in the AMERICAN ART NEWS last week, the portraits of Alexander and Mrs. Shearer and daughter, are rather more pretentious than most examples which find their way to America and have some fine qualities. The portrait of Dr. Shearer has passages of treatment suggesting the portrait of Jared Ingersoll, now hanging in the Boston Museum. It is important to establish firmly the authenticity of imported Copleys. Unscrupulous English speculators and dealers in art have come to know that there is a market for Copleys in America and the unloading of "examples" has been going on for some time. The light of strict analysis will hurt no genuine work. Dealers should be wary. Copley's British work is pretty well lodged in collection of the nobility and in families of firm standing and there should be a real tradition with every canvas that gets on the American market from England.

James Britton.

Introspective Art at Whitney Studio.

The little group of eight young painters, which includes Abraham Harriton, Benjamin Kopman, Jennings, Tofel, Jacques Chesno, Felix Russman, Claude Buck and Robert Laurent, are displaying their work at the Whitney Studios, 8 W. 8 St., and call the exhibition one of "Introspective Art." They have added to their number Van Deering Perrine, an older painter, whose work, by comparison stands out as that of a man well grounded in the fundamentals of his craft. For those familiar with the former work of this artist with its sombre tones and morbid subjects, the works now on view will be a cheerful surprise, for in his later attempts he runs the gamut of joyous, brilliant color and paints romance and joy. His canvases are dramatic in expression.

Abraham Harriton makes a serious attempt to infuse poetry into his work, and in "Pastoral," "Mountain at Sundown" and "A Legend" he succeeds in that particular, while at the same time he displays a deference and uncertainty that have the charm of youth. In his "Self Portrait" he has obtained a certain artistic quality and sentiment that offer promise. Benjamin Kopman's works evidence imagination in design and a leaning to "old master" effects.

Jennings Tofel, who paints in low tones, almost too sombre, succeeds in his attempts to be "different" in getting only strange and incomprehensible expressions. His "Self Portrait," with his hand laid so tenderly against his chest, is lacking in color quality and sentiment. Jacques Chesno is represented by only four canvases, but rich in color. Claude Buck's works are distinctly "Italianated" and nearly all his subjects show the influence of old masters of that school, both in subject and execution. His portraits, however, have a modern tendency and are sane and well modeled.

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Part VIII of the Frederic R. Halsey Print Collection, consisting of 78 fine Portraits of Napoleon, 40 of Louis XVI, and hundreds of their contemporaries. A collection of extraordinary interest. Now on Exhibition to the Sale on the Evenings of March 29th and 30th.

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Catalogues on Application

The Anderson Galleries

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In the lower gallery, recently opened, a collection of pastels and monotypes by Felix Russman are shown. These have individual interest and charm.

Two New Bedford Painters.

Clifford W. Ashley and Louis H. Richardson, who reside and paint in the old Massachusetts whaling town of New Bedford, are holding a joint exhibition of recent works at the Arlington Galleries, 274 Madison Ave., through March 31, which can be warmly commended, not only to art lovers in general but to all lovers of quaint old harbors and vessels, the sandy Cape Cod coasts and the blue waters beyond them.

The work of Mr. Ashley, who for some years has given on canvas what remains of the old whaling days, life and atmosphere along the New Bedford wharves—has found deserved favor, not only among art lovers, but all those "who go down to the sea in ships" and love the ocean. He paints with truth and feeling the old whaling ships, the cluttered up wharves and the human life of the old seaport—and now adds several charming marines and coast scenes, including a breezy dashing depiction of a "Full Rigger," beating through Magellan Straits, with the strong wind blowing down from the misty half snow clad lofty mountains, and a large finely painted quaint conceit—a fair young mermaid seated on a beach, holding up a modern dame's slipper cast up by the waves with a questioning expression. This last work proves the artist's surprising versatility.

The work of Mr. Richardson is in landscape and he paints well the sandy beaches of Cape Cod and fields and woodlands. These are, as a rule, rich in quality and full of sincere feeling. He is an unusually well equipped painter.

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Notable Pictures at Scott & Fowles'.

There are now on exhibition at the Scott & Fowles' Galleries, 590 Fifth Ave., four pictures, all such remarkable individual examples of modern American and foreign masters, as to make the display as a whole, perhaps, the most interesting, instructive and important, in the matter of quality, of the season.

The four works are respectively Puvis de Chavannes' large oil, "Inspiration Chrétienne," the same subject as his well-known fresco at Lyons, and painted about the same time in 1882, a "Snow Mountain in Norway," by Monet, one of his Norway series, and dated 1895. Winslow Homer's "Winter, Maine Coast," dated 1892, and the "Sunny Autumn Day," of George Inness, dated 1892 from the Thomas B. Clarke sale of 1899 and which was shown at the Chicago (1893) Paris (1900) and St. Louis (1904) Expositions.

The Puvis de Chavannes is in his best and purest manner, and as its subject could indicate, is filled with that religious inspiration which the artist, almost alone, seems to have had in common with the masters of an earlier age of Faith. The composition is masterly, the architectural detail of the half open building, in which the religious painters are grouped perfectly, and the coloring and atmosphere limpid and pure.

The Monet picture of a Norwegian snow mountain is of his later middle period when his color palette was yielding to the more diaphanous evanescent color scheme of his later Thames, and still later Nymphaea series. The color in the present work is delicate and yet has a certain depth and quality which befits the stern rugged subject. It is a most impressive canvas.

Never has Winslow Homer so well and faithfully sensed and portrayed the feeling of majesty and irresistible power of breaking surf in a Winter storm upon the stern and rocky Maine cliffs as in this work. One feels the chill of the gray winter day, the loneliness of the dreary deserted cliffs, heightened by the masterly suggestion of human footsteps in the snow and the tiny, again suggested, figure of a man far off against the gray sky line of the towering cliffs.

In depth and richness of color quality, the still verdant grass of the foreground, the burst of sullen sunshine, athwart the field in the middle distance, seen through crimson leaved tree boughs, and the sense of power to translate Nature, felt in the work, the writer places the "Sunny Autumn Day" of George Inness, which completes this remarkable display, as certainly among his three best works.

A clever picture in another room in these galleries by J. Levett, a Russian painter now here, a river seen through a widely opened window is worthy of notice for its luminosity, fine distance and atmosphere, unique composition and clever painting of detail. The eye travels from a bowl of red flowers on the window sill out and across the river to distant trees and hills. There is much in this work, despite a slight hardness of color here and there.

N. Y. Society of Ceramic Arts.

The 25th annual exhibition of the N. Y. Society of Ceramic Arts is on at the Little Gallery, 15 E. 40 St., to March 30, and includes interesting work done by members of the society.

Miss M. M. Mason is noted for her beautiful enamels, as also for her work in silver lustre, and in this exhibition she has many charming examples of her art. Her enameled plates are original both in design and blending of colors, and a silver lustre after dinner set stamps her as a consummate artist in this very special department.

Mrs. A. B. Leonard also shows admirable specimens of lustre on china and glass. Hand modeled pottery is the forte of Miss Edith Penman and Miss Elizabeth Hardenbergh, who are among the foremost exhibitors at the Little Gallery. Interesting examples of the potter's art are also shown by the Bowl Shop (Boston), and the Newcomb Pottery (New Orleans) has some attractive pieces in this display. Mrs. K. E. Cherry's enamels on China deserve especial mention.

Of the 35 members of the N. Y. Society of Ceramic Arts 13 are exhibitors, and the work of Mrs. B. P. Vanderhoof, Mrs. C. S. Tyler, Miss Iverson, Miss Nellie N. McIntosh, Mrs. George Pierce Unger, Mr. J. Blair Suffolk, Mr. Josef Ott, and Miss E. Armstrong cannot be passed without notice.

A Clever Woman Painter's Display.

At the Folsom Galleries, 396 Fifth Ave., Miss Alice Worthington Ball, a Bostonian, long resident in Baltimore, is showing through April 2, 11 examples of her facile and clever brush. The work of Miss Ball is well known to American art lovers who follow the routine larger exhibitions, where it usually holds deserved places of honor. Her large finely lit interior with figures "Quarter After Ten" in the present display, for example, has for some time received most favorable notice whenever shown. No American woman painter, and few men, save Tarbell, Benson, Paxton, Hassam and Gari Melchers, could better depict the play of light on walls and furnishings of a room—and give more truthful expression to the feminine figures therein. A new work, reproduced in this issue "The Blue Jacket" marks decided progress as it is strongly and well drawn, fine in expression, rich in color and well composed.

Facility of brushwork, refinement and richness of color and a keen sense of the picturesque are also characteristics of this clever woman painter's work. She is also a versatile painter, as witness her virile Cézanne-like still lifes "Lemons and Other Things," and "Fruit and Other Things," her truthful joyous harbor scenes with shipping "Gloucester Harbor," "Late Afternoon" and "From Foreign Ports," and her delightful landscapes, "The Japanese Bridge," "Late Afternoon," "From Foreign Ports," and "The High Trees."

A bright joyous strong display is that which Miss Ball takes and one that will add greatly to her already deserved reputation.

Recent Works by Leon Dabo.

Several years have passed since Leon Dabo has held an individual exhibition of his work and during that time notable changes in such work have taken place. Not, however, in his viewpoint or expression, for the 26 works shown at the Goupil Galleries, 58 West 45 St., through Mar. 31, reveal the same Japanese influence and that of Whistler, his friend, that the artist's work always betrayed. Dabo never for a moment denied his love for the work of Whistler, nor the incentive this has been to his own advancement. Nor has he in these last years of serious study ever departed from the simplicity of expression that has ever been his manner. Like Whistler he is a poet rather than a realist and like that master he believes that to copy nature is not art. It has therefore been his aim to present nature in poetical garb, and he arrives at his success in this ambition only after prolonged study of Nature "as she is."

Beautiful gradations of light and subtle, illusive color values dominate the works now on view. Romance and poetry are the keystones to an understanding of the ideal he follows, and what the display indicates, above all else, is the individuality that the artist has evolved, apart from other influence. There is now an unmistakable sureness of touch in the simple, direct brushwork that is only the expression of a man who has "arrived."

Although to the realist the present exhibition may not strongly appeal, to one with the gift of understanding the ideal, it will afford pleasure. "Evening" with its



THE BLUE JACKET
Alice Worthington Ball

At Folsom Gallery

MacDowell Group Display.

The current exhibition at the McDowell Club, 108 W. 55 St., which will continue through Apr. 3, comprises works by a group of younger painters, several of whom show promise. Two or three older artists are also in the group. Among the canvases that stand out are a group of portraits by Geo. W. Lawler, whose presentment of the old artist, Darius Cobb, has good character, is well modeled and well drawn. A portrait of N. Bernard, Esq., by C. B. Polowetski has dignity and good flesh tones to commend it, and John Parker, who has turned extremist in color and design has several interesting works, among them "Valley Forge, Council of War," in which several figures are grouped. He has also some decorative landscapes.

E. K. Detwiler has some fine aired records of "Cape Cod" and there are nice color and good composition in the works of J. Hambridge. Robert Hamilton has a number of colorful works, which include figures and landscapes. The other exhibitors are W. S. Conrow who proves himself a coming portrait painter, A. Palumbo, and two sculptors, Frank Vittor and Veletta H. Bissel.

The John White Alexander memorial exhibition of paintings will be brought to Colorado Springs in May by the Colorado Springs Art Society.

tender gradations of soft grays, is a symphony. "The Tow" with rich, deep blues ably handled is an achievement. "The Surf, Amagansett," a series of five canvases breathe a tender, romantic language of the sea that only a poet could express. "The Park" has a musical quality in the rhythmic lines and gentle movement of trees and figures, and "Sicily, No. 1," no less than the two accompanying records of that subject, has the attraction of mystery and romance.

Etchings by Haskell.

Ernest G. Haskell is exhibiting at the School of Applied Design for Women at Lexington Ave. and 30 St., a number of his etchings, which have great variety of treatment. During a brief instructive and entertaining talk at an opening "Tea" Tuesday aft. Mr. Haskell deplored the many vicious practices that have come into vogue in attempting to commercialize the art of etching, and after the lecture he gave a practical illustration of the process of printing from an etched plate.

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Fifth Avenue and 36th St.
New York

Benefit Display for French Artists.

An exhibition of oils by Francois Charles Cachoud, a noted French landscape painter, and one of whose characteristic works was reproduced on the front page of the ART News last week, arranged largely through and by the efforts of Mr. Meyer Goodfriend of this city and under the auspices of the National Allied Relief Committee, for the benefit of "Les Amis des Artistes" Association of France, will open at the Anderson Galleries, Madison Ave. and 40 St. (which have been given free to the Committee) on Monday evening next. The exhibition will continue for a fortnight.

The entire proceeds, including admissions, sale of catalogs, photographs, etc., will be sent to the French Society. Orders will also be taken for the beautiful bronze medal of the Society, the work of the eminent French medallist, Pierre Roche. The paintings are not placed on exhibition for sale. If, however, any are sold, the usual commission on the sale will be given to the Society's fund.

Coming "Wild West" Art Show.

The exhibition to be held at the Grand Central Palace April 9 to May 6 will comprise 2000 pictures and sculptures representing every school of art from "cubist" and "futurist" and "post impressionistic" to the most conservative, and there will be no grouping. The works will be placed in alphabetical order. There is to be no hanging according to reputation, the public is to be the jury. Many of the pictures will be on sale.

The officers in charge are: William J. Glackens, president; Charles E. Prendergast, vice-president; Walter Pach, treasurer; John R. Covert, secretary; George W. Bellows, Homer Boss, Katherine S. Dreier (Mary C. Rogers, Regina A. Farrelly, &c., directors.

Prizes for Young Artists.

Paintings by fifty young artists will form an exhibition, to open at Knoedler & Co.'s 556 Fifth Avenue, April 2, for two weeks. The exhibit is being arranged under the auspices of the Society of Young Artists, and it is anticipated that fifty art patrons will contribute to the cause, to the extent of financing each artist whose work proves of sufficient value, to the amount of \$25.

Prizes of \$100 will be offered by a committee, and the sum will be devoted to the purchase of a picture in the exhibition. The committee on prizes is made up of Miss Elsie de Wolfe, Mmes. Philip Lydig and Roland Knoedler, Louis C. Tiffany and Frederic MacMonnies. Miss Winifred Ward is secretary of the society in charge of the exhibition.

(Continued on page 5)

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AS TO LOANED ART WORKS.

We continue to receive letters relative
to the question raised by a correspondent
signing "A Visitor," published in our
columns on March 10, last, as to the jus-
tice of permitting published criticism,
often of an adverse and consequently
an artistically and commercially damag-
ing nature, of art works loaned, usually
for kindly or charitable motives, to public
exhibitions.

"A Visitor" objected strongly to the
practice and Mr. Bolton Brown, last
week in a published letter, traversed the
former's arguments and declared him-
self in favor of the custom. This week
Dr. Lewis, of the Penna. Academy,
writes in favor of such public criticism
and that doughty pen warrior, Mr.
Brown, comes back at us for endorsing
"A Visitor's" argument against the prac-
tice.

The question would seem to be a moot
one, but we still hold to our opinion that
owners of art works who loan their
property as a favor to any institution or
for charity, should not have such prop-
erty subjected to the adverse criticism,
or, too often, the flings of frequently ir-
responsible or ignorant art writers—
perhaps inspired in their damaging at-
tacks by personal or prompted prej-
udice or spite against the owners of
loaned art works.

Messrs. Brown and Lewis, we opine,
fail to appreciate the difference between
"Meum" and "Tuum" in this particular,
and while we agree with Mr. Brown
that there is far too much commercialism
in the reporting of art sales and happen-
ings, and that even some so-called art
criticism is too much influenced by com-
mercial reasons—we still do not under-
stand why works loaned in a generous
spirit, and on which criticism is not in-
vited, should not be immune from more
than mere notice.

We would suggest as a possible solu-

tion of the question that in the case of
such loan exhibitions, for example, as
that of early American portraits now on
at the Brooklyn Museum, that art writers
and critics should be requested to con-
fine their notice of such displays to a
general opinion of the display as a whole,
and a list of works shown.

If this cannot be accomplished we fear
that owners of valuable art works, or
works they consider valuable, will be
more and more chary of loaning them
for public exhibition.

CORRESPONDENCE

Dr. Lewis also Demurs.

Editor, AMERICAN ART NEWS.

Dear Sir:

I am inclined to think that criticism of
any work of art exhibited to the public,
should be gladly courted rather than dis-
couraged. Of course criticism which pro-
ceeds from viciousness or from improper
motives is always undesirable; but the views
expressed by a "visitor" rather seem to
me to restrain freedom of speech.

I am one of the exhibiting owners at the
wonderful exhibition of early American
portraits now on at the Brooklyn Institute.
My possessions were criticised, and I was
very glad of it because it gave me informa-
tion about them which I did not possess,
although I still retain my right to accept
or reject the views which critics have ex-
pressed. In fact, I believe that one of the
great advantages to an owner in exhibiting
early American portraits is to give them
the widest publicity in order to secure
criticism of them and, thereby, bring out
what we all desire or ought to desire, name-
ly, the absolute truth.

John Frederick Lewis.

Phila., Pa., Mar. 19, 1917.

Bolton Brown "Comes Back."

Editor, AMERICAN ART NEWS.

Dear Sir:

In your editorial comment on my letter
approving of free criticism of loaned art,
you think I "don't see the point"—and you
mention such things as "attacks" and "in-
jurious criticism."

I assure you, I see the point very well,
but I also see a larger point and one which,
although it belongs in the connection, seems
by way of lacking a spokesman. In my
vocabulary there is no such thing as
"damaging criticism"—there is simply crit-
icism. Who is damaged is no more a
critic's business than a surveyor's when
he straightens a line.

The only interest the real art public—I
mean the public interested esthetically and
not financially—has in art is in its spiritual
values. And it is of the nature of these
values to be subject to constant re-valua-
tion, discussion, and new illumination from
new minds. The most frightful incubus
that living art and artists have to carry is
the dead weight of dead art, art that exactly
is "accepted," that has an established money
value, and that, therefore, has always
powerful interests that do not want it
"attacked." Owners of this, having bought
it, want to buy its critics too. And it is
because this tendency is so obvious, so suc-
cessful, and so damning to the true in-
terests of art, artists, and the public—that
I am whacking it.

Moreover, I similarly condemn as un-
dignified and ridiculous, the almost univer-
sal newspaper habit of coupling on the price
whenever a picture is mentioned. Our gap-
ing crowds, naturally, are at once hypno-
tized by the dollar sign. The mere mention
of an Astorbilt owner and a price in six
figures stops their mental clock completely.
Thus incapacitated, art—so long as they
remain so—is for them non-existent; it is
dead. For the spirit and life of art is first
in the spontaneity and sincerity of the
artist, and then in the spontaneity and
sincerity of the appreciator.

The money octopus entangles us enough.
Its slimy tentacles slide everywhere,—in
charity, in religion, even a little in science.
I say let us keep them out of art. Here,
at least, let us keep a last oasis—however
small—of freedom. Let us dare to see and
feel and say, not what will favorably affect
prices but what is sincere and beautiful and
true. We need it.

Bolton Brown.

N. Y., Mar. 20, 1917.

[With Mr. Brown's criticism of the
prevalent "bad newspaper habit of
coupling on the price whenever an art
work is mentioned" we are entirely in

accord, and the Art News, as far as is
possible, omits prices when recording
even private sales of important art
works. But it is the natural result of
a sensational press in an over com-
mercialized country. We still main-
tain that owners of art works loaned
for exhibition have a right to consider
them immune from published notice
damaging to their artistic and financial
values.—Ed.]

OBITUARY.

J. A. S. Monks.

John Austin Sands Monks, the American
painter of sheep par excellence, long resi-
dent in Boston, died in Chicago last week,
while on a few days visit to his daughter,
resident in that city, en route to California.
The veteran artist was born in Gold-
Spring-on-Hudson, N. Y., in 1850, and be-
gan his art life as an etcher, having studied
under George N. Cass. He took up paint-
ing later, while still a youth, and was a
pupil of George Inness.

For many years Mr. Monks had a studio
on Boylston St., Boston, and a house at
Medfield, Mass. He was a member of the
Boston Art Club, the Copley Society and
the old N. Y. Etching Club.

The dead artist specialized in the paint-
ing of sheep and his work along this line
has been universally commended. He has
been called, in fact, "the American Schenck,
and Jacque." His best known sheep picture,
a large and strong composition, is in the
Boston Museum.

Jules Turcas.

Jules Turcas, landscape painter, died at
his home in this city, aged 64, on Sunday
last. His father was a sugar planter in
Cuba, and with his wife and daughter were
lost on the Ville de Havre in 1873. Mr.
Turcas was a member of the Lyme colony.

He was a member of the Lotos and Sal-
magundi Clubs, a frequent exhibitor at the
N. Y. and Phila. Academy shows and else-
where and received medals of honor at the
Buffalo and St. Louis Expositions.

Charles Vezin, an old time friend of the
dead artist, and a fellow Salmagundian, has
paid an eloquent tribute to Mr. Turcas in
a recently published letter in which he said
in part:

"I cannot bring myself to write an appreciation of
his work. I hope one better qualified than I will do
that. Sincerity was the keynote of his character, and
sincerity was his art. And while as sincere as a man
can be his sincerity was linked with a loyalty so true
that it was almost unique. Like most brave men he
was gentle, kind, and simple in character, speech and
manner."

"His art was strong, reserved, quiet, noble, and
will survive the fashions of manner, technique, and
subject, and will live when no one is left who knew
his soul incorporate. Vale Jules, in thee I lose one
of my dearest friends, art loses one of its reverent
ones; truth, beauty, and the sane have one defender
less."

H. Hanley Parker.

In the death in Phila. March 16 of H.
Hanley Parker, artist, decorator and archi-
tect, an interesting figure in the circle of
younger local men of ability disappears. As
a mural painter he has left a remarkable
example of his work in the decoration of
Calvary M. E. Church, a representation of
"The Sermon on the Mount." He was a
member of the T Square and Sketch Clubs
and of the Academy of Fellowship.

Painter-Gravers' Show.

A new organization known as the Painter-
Gravers of America has been formed by
prominent painters and engravers and will
open its first annual exhibition next Tues-
day at No. 26 W. 58 St.

The Board of Governors, headed by Childe
Hassam, includes Albert Sterner, vice chair-
man; Leo Mielziner, sec-treas.; George Bel-
lows, Mahonri Young, Ernest Haskell and
Howard McCormick. Among the founders
are J. Alden Weir, John Sloan, F. Luis
Mora, G. E. Browne, Frank W. Benson,
Boardman Robinson, Harry Townsend and
Arthur S. Corey.

Silk Manufacturers' Show.

An exhibition arranged by the silk man-
ufacturers of New Jersey and containing
contributions from 25 different firms, is
now on in the basement of the Metropoli-
tan Museum. Among the articles shown
are jewels and settings copied from the an-
tique, potteries after the ancient Persian
and Chinese examples, a modern electric
lamp fashioned after an early Persian vase,
tapestries repeating the designs of the Bur-
gundian weavers and painted ceiling pieces
and stained glass windows suggested by
exhibits in the Hoentschel collection.

The tenth annual exhibition of paintings,
sculptures, and works in the applied arts by
Indiana artists is open in the John Herron
Institute in Indianapolis, Ind. until April 8.
Some 116 pictures are included in the display
and these were chosen from the 235 offered.

The Death of Carolus Duran.

Editor AMERICAN ART NEWS.

Dear Sir:

The announcement from Paris of the
death on Feb. 18 last of the famous French
painter, Carolus-Duran, will bring grief to
the hearts of many American artists who
had the good fortune to be among his pu-
pils. We all remember him with gratitude,
as a kindly, painstaking and patient master,
and when we recall that for upward of ten
years, both of his Ateliers, that of the men
and that of the women, were recruited main-
ly from the ranks of the American art stu-
dents in Europe, we realize the magnitude
of the obligation which we owe him. This
becomes particularly forcible when we con-
sider that this tuition was generously given
without compensation, and purely for the
love of his profession and his duty to his
fellow.

The men's Atelier was started in the late
Spring of 1872 when Mr. Robert Hinckley
of Boston, seeing the work of Carolus in
the Salon of that year waited upon the ar-
tist at his studio, 11 Passage Stanislas and
expressed the desire to become his pupil.
Monsieur Carolus said that he did not take
pupils, but that another young French stu-
dent, Monsieur Batifaud, had also the de-
sire to study under him, and that if the two
young men would unite and lease a studio
within a convenient distance of the Passage
Stanislas, he would come twice a week and
criticise them. This was the beginning of
the Atelier which has turned out some of the
most able painters of our generation.

These two young men took a room on the
Boulevard Montparnasse. Several English-
men, and French students and more Ameri-
cans made application for admission as soon
as the news of its foundation spread over
the "Quartier." Batifaud was the first Mas-
sier and the modest studio they had taken
became too small and a more spacious one
was taken in a new building at 81 Boulevard
Montparnasse. Here is where I presented
myself in the late autumn of 1873 as an as-
pirant for admission. It was the custom
of the Maitre to come each Tuesday and
Friday mornings. A nude model was en-
gaged by the week, male or female, posing
daily from 8:30 to 12:30. The expenses of
rental, heating and model hire was divided
among the students and that was the only
obligation for the great advantage which we
enjoyed. Such distinguished men as John
S. Sargent, Will H. Low, Theodore Robi-
nson, Charles Melville Dewey, Frank Fowler,
Birge Harrison, Kenyon Cox and many
others were my companions during the five
years that I was privileged to enjoy the
guidance of this brilliant master. The only
expression of our gratitude for this great
generosity and expenditure of time in our
behalf was the attaching to our names in
years to come, "Elève du Carolus-Duran,"
and the annual banquet at which he was
our guest of honor, and which was served
each year at some important restaurant of
the Boulevard or the Palacio Royal.

Probably no painter in the late seventies
and, indeed, well into the beginning of the
XX century, was more prominent in the
world of art. This prominence was con-
ceded both by his profession and writers
upon Art and was based upon the vital prin-
ciples of our profession. He was a man of
great temperament and sound judgment and
was extraordinarily gifted. Beginning the
study of his art at Lille, where he was born,
at a period of childhood, when nature
quickly assimilates, he was thoroughly train-
ed in the classical school then maintained
by the government for the preparation of
all students in drawing. At a very early
age he was a pupil of Souchon, an academic
painter of high standing at that period. Win-
ning a scholarship for Paris while yet in his
teens, he came to the capital thoroughly
grounded in the rudiments of his profession.
It was at this time that the great wave of
Romanticism rolled over the art thought
of France, and by nature the young artist
was most responsive. He early went to
Spain and devoted much time to the study
of Velasquez. Indeed, I remember that it
was from his lips that I first heard men-
tion of this master. His knowledge of form
and composition was based on thorough pre-
paratory study and this he insisted upon
among his pupils. Though not desiring us
to come to him until we were thoroughly
proficient in drawing he was patient, and
directed us to keep up our studies in draw-
ing at the Beaux Arts in the afternoons.

No master in Paris taught such dexterous
manipulation of the "pâte," as may be ob-
served in numbers of the works of his pu-
pils. I doubt if any professor in Europe has
left a stronger impression on American art
of today. An example of his great ability is
earnestly wished for upon the walls of our
Metropolitan Museum by those of us who
feel this deep sense of gratitude to our de-
parted master and we look forward to the
realization of this wish with the most ear-
nest desire.

Carroll Beckwith.

Santa Barbara, Cal., Mar. 19, 1917.

LONDON LETTER.

London, March 14, 1917.

It is hinted that America is the probable destination of the famous Bellini recently sold by the Duke of Northumberland for the rumored sum of £60,000 (just £20,000 more than the price paid by the fourth Duke of that line in the middle of the XIX century for the whole of the Pamuccini Collection which contained it). The picture is known as "The Feast of the Gods," and contains a lovely Bacchanalian scene and a landscape which it is believed is the work of Titian. It was the gem of the Duke's collection and equally that of the Ludovici Palace, when its home was in Rome. It seems as if the very suggestion of a bill to restrict the export of works of art from this country was merely having the effect of making undecided owners of valuable pictures, hasten to arrive at a definite decision and to dispose of their treasures before any such measure actually comes into force! I hear rumors of other big deals pending.

Coming Beecham Sale.

I am now able to give you a few more details with regard to the items in the Beecham Collection which comes up for sale at Christie's on May 4. Among the Turners is the "Walton Bridges" painted for Lord Essex. This work rose in price from the 4,100 gns. paid for it in 1893, to £10,000 given for it shortly afterwards by Mr. James Orrock. The pair of watercolors by Frederick Walker are "Marlow Ferry" and "The Fishmonger's Shop," which made together 4,300 gns. at the Holland Sale, while George Vincent is represented by "The Greenwich Hospital," for which Sir Joseph Beecham gave 1,060 gns. in the Quilter Sale at Christie's in 1909. Among the Constables are "Salisbury Cathedral," a triumph of English serenity of landscape and architectural beauty, and a "view of Hampstead Heath," as well as one of the few portraits that this artist executed. The late collector seems to have liked to acquire landscapes drawn from scenes with which he was familiar, and one of the finest things in his collection is the "Cookham" of De Wint, a veritable poem of English riverside life in mid-summer. It is confidently anticipated that not only will prices be well maintained, but that in many instances they will be found to have exceeded those paid by the late connoisseur.

Women Artists' Display.

There is a show running just now in which the Society of Women Artists give a disappointingly poor display of their powers and talents, the only really creditable things in the exhibition being the toys, which evince a far higher order of capability than do the oils and watercolors. It seems rather an error of judgment deliberately to challenge comparison with masculine work by giving the public an opportunity of judging of feminine achievements in art "en masse," and there would appear to be no valid reason for the existence of the Society.

A Departure in Catalogs.

A new departure in the matter of the catalog has been made at the Alpine Club Gallery, where Phelan Gibb is holding an exhibition. Disdaining to confer any actual title upon his pictures, the artist has contented himself with a mere statement of their dimensions, so that if one wishes to refer to any particular canvas, one has to name it as that measuring 20 x 16, or as the 15-inch square and so on. This is a bit of affectation which is hardly likely to be followed, for indeed the confusion which it produces is not to be justified, for even it Mr. Gibb objects on principle to any attempt to describe impressions, the ordinary method of descriptive cataloging is at least a handy and practical means of distinguishing items, just as our own nomenclature, even if occasionally inappropriate, serves yet a distinctly useful purpose. The pictures, in this particular case, are not distinguished by any remarkable subtlety of treatment, though their color is good and the suggestion of atmosphere often exceedingly able. His pottery decoration has considerable merit.

Prof. Gerald Moira of the Royal College of Art at South Kensington and Moffat Lindner, the painter of many delightful land and seascapes, have been elected, together with Reginald Smith, as Associates of the Royal Society of Painters in Watercolors. The election of Prof. Moira is particularly acceptable, especially in view of the exceedingly powerful and original decorative work which he has exhibited during the last few years, and the undoubted influence which he has exercised on the decorative artists of the day. The work of the other new associates is familiar to all who attend the Academy shows, where their pictures are always accorded prominent positions.

L. G.-S.

ELMIRA (N. Y.)

An exhibition of copies of old masters by American artists is on in the Arnot Gallery through March. Most of these copies are by Carroll Beckwith, N. A.

A Conventional Portrait Painter.

A conventional portrait painter, C. Bennett Linder, is showing 17 portraits and one portrait study in oil at the Reinhardt Galleries, 565 Fifth Ave., through Mar. 31.

The artist paints smoothly and evenly, but not forcefully, gets a good likeness and draws correctly but there is no especial inspiration in his work. He gives refined presentments of his sitters which are doubtless satisfactory to them, and is seemingly content to paint along in the same even manner, and to avoid the attempt to secure strong effects. The most successful presentments are those of Mr. and Mrs. John A. Topping (half length), Mr. George Inorne and Mr. Gardiner Lathrop. All these are good in color and expression.

The one ambitious work, a large group portrait of the three daughters of Mr. Robert Thorne is a Gainsborough arrangement with a somewhat vacant background, but agreeable in color and with figures well posed.

Women's University Club Exhibit.

Although Mary Helen Carlisle has been exhibiting her "Garden Pictures" for some years past, she appears still to have a market for these subjects, with which from long practice, she does with much facility. In the collection now shown at the Women's University Club through April 14, she still displays records of English Gardens, but added to these she has found new themes in Rochester, California and

Helen Turner at City Club.

With the exception of a few landscapes, the works by Helen Turner, now on view at the City Club, have all been seen before. "Summer," which shows a lady carrying a parasol, and which received Honorable Mention at the Chicago Art Institution, and the Julia Shaw prize at the Spring Academy of 1913, holds a prominent place and adds interest to the display. The last is a thoroughly good work, well composed and interesting in design with fine technical qualities. "A Song of Summer," broadly conceived has good effect of sunlight, and "Learning to Knit," another old and worthy friend has its always colorful charm. "The White Feather," "Pauline" and "My Country Home," which have all been praised before, lose none of their attractions in new surroundings. The landscapes are full of sentiment and are ably executed.

Exhibition of Bookbindings.

The eleventh annual exhibition of the Guild of Book Workers will be held March 28 to 31, inclusive, at the Fine Arts Building, in the rooms of the Architectural League.

The work shown will include over 100 specimens of fine hand bindings, with blind and gold tooling, also mosaics. There will be many illuminations, plaster reproductions of old book covers, special hand-marbled papers, and examples of other book-making crafts.

PARIS LETTER.

Paris, Mar. 14, 1917.

The paintings contributed to the tombola to be held by the American Art Association for the relief of necessitous French artists and the widows and orphans of those who have fallen in battle are really distinctive and worthy of their donors. Frederic C. Frieseke, Cameron Burnside, F. W. Simmons, Rupert Bunny, Louis Ritman, Roy Brown, Clarence Gihon, Lester Hornby, Howard Hartshorne, Edwin Scott and Miss Elizabeth Nourse have contributed among others. Mr. Frieseke's picture represents a red-haired woman in a blue dress, standing before a walnut-hued commode and fingering some chiffons in white and pink which lie before her. It is more literal and less delicate than most of this painter's work, but also it has an accent of great sincerity. Mr. Burnside gives a glimpse of an obscure part of Venice, painted in a low scale of color, for which one should be veritably grateful to him, as for anything which tends to break the monstrous conventionalism of nine-tenths of the pictures of Venice which are accepted by the stupid public. It was Ziem who intensified this conventionalism and made it a sore affliction.

A Free Portrait by Bunny.

Mr. Bunny, the British artist, offers a portrait, at the command of any person holding the tombola number attached to his name. E. D. Connell offers one of his excellent cattle pieces, Mr. H. O. Tanner a glimpse of Tangiers in a mystic bluish moonlight, delightful dreamy and tender, Roderic O'Connor a village landscape at the fall of night, with color that is unreal, yet wonderfully rich and effective in harmony of contrast, Clifford Snyder has translated to his canvas the pure effulgence of the sun in Brittany, falling on the grayish-white façade of a Gothic church, with quaint brown houses in the background, Morton Johnson has indulged his passion for warmth of tone and vibratory treatment, and this time with a pretty degree of success, Parke Dougherty's characteristic moonlight landscape at the border of the sea in quality of tonal values proves again his firm fidelity to a high standard, J. W. Morice's snow scene on the Seine in Paris is one of the best things of its kind seen in a long time. An exhibition precedes the tombola, and will last until April 28.

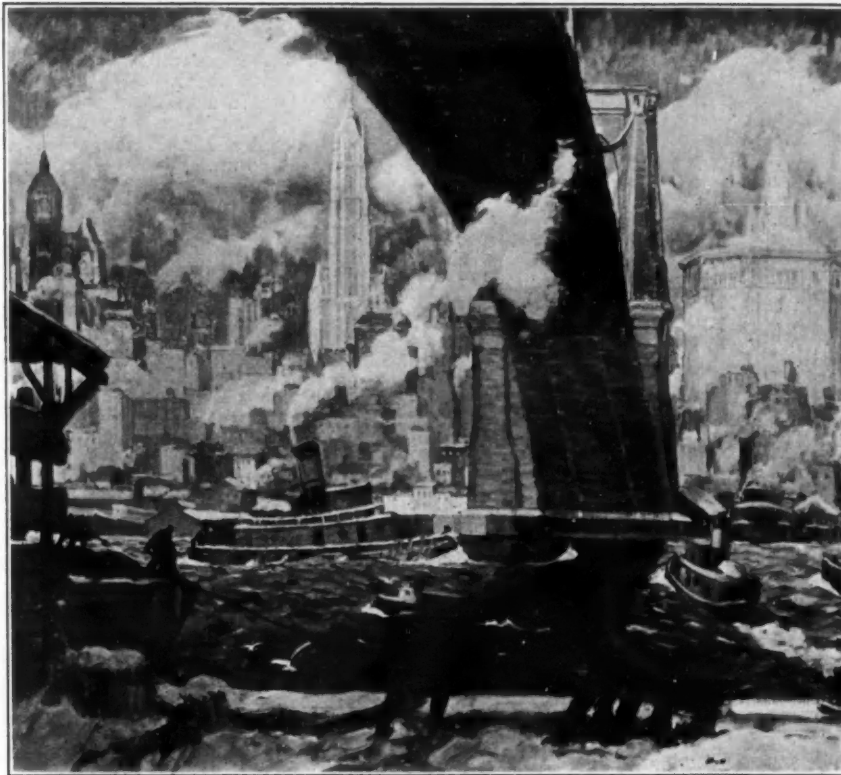
This effort of about forty American artists, associated with about a half-dozen others of British nationality, has evoked a generous response, and its results will be altogether satisfactory. It may be followed by similar efforts on a larger scale. Even certain well-known artists who have returned to America have done their share, and more probably would have emulated them, if they had known of the project in time.

Mirbeau's Tribute to Renoir.

It is a touching fact that Octave Mirbeau, the celebrated novelist, recently deceased, wrote in his last moments an eloquent tribute to Renoir, the painter, who is living in isolated fashion in the country, a victim to a hopeless and painful form of rheumatism, which has deformed and partly disabled both his hands. This affliction may explain in some degree the marked defects in his drawing. His mastery of color and light, however, even in his latest pictures, still charms. He has stuck valiantly to his palette and easel, in spite of his misfortune. His illness, however, has grown more serious, and Mirbeau's tribute, in which he says that "the thought of death is without bitterness" and that "a great artist thinks tranquilly of death," reads now like a double prediction.

The Hôtel Drouot has witnessed some fairly good sales of late. A collection of art objects and furnishings from the château de Valmer produced some notable prices. A large carpet of the XV or XVI century, ornamented with flowery arabesques on a rose ground and partly repaired, brought \$6,650; another, differently colored and less elaborate, about the of the early XVIII century, representing same epoch \$5,170; a fine piece of tapestry characters of Italian comedy, \$2,930; a XVI century Brussels tapestry, "Cupid and Vulcan," \$2,590; a Parisian tapestry, a XVII century, landscape with figures, \$2,320; a Louis XV commode in laquered wood, and of rounded form, "signed" Rubestuck, with chiseled bronze ornamentation and Chinese landscape with figures on the panels, \$3,080; six Louis XIV sculptured armchairs, covered with ancient tapestry, \$2,860; an XVIII century screen in carved wood, covered with Gobelins tapestry representing birds and flowers, \$1,210; paintings: "Schools of Snyder," "Stag Attached by Dogs," \$1,340; "School of Goya," "Scene of the Inquisition," \$340, and "French School of the XVIII Century," \$240.

B. D.



LOWER MANHATTAN

Leon Kroll

In the Spring Academy Exhibition.

City Island. While the works shown are, as is always the case, the artist has worked out the subjects with photographic correctness, they are brilliant in color and will attract a certain class of buyers, for their decorative qualities. This time the exhibition includes "Doorway of the Santa Barbara Mission, Cal.," "Autumn at the International Garden Club, City Island," and "Lilacs in Highland Park, Rochester."

At these galleries there is also a display of sculptures by Helen Sahler, which are of decided interest. She proves herself especially happy in portraiture and shows able presentments of Mrs. Ruth Foster, and "The Little Theodore," her "Maid of Orleans" and "Mermaid Fountain" have the charm of grace and are good in design. Alice D. Goodrich shows a group of relief portraits much to her credit. "Mrs. Robert Hallowell," "Baby's Head," "Mrs. J. Hampden Dougherty" and "Sisters" are among her best works.

Display of Commercial Art Designs.

At the galleries of the Art Alliance of America, 45 E. 42 St., there is now on to April 14, a goodly showing of original designs for posters, commercial art and illustrations. The designs are generally attractive, more especially those for magazine covers and illustrations. Among the posters one is struck by the quaint conceits of some of the artists, often quite charming, but at times bordering on the grotesque. The work shown by Elizabeth Jones Babcock, Edwin Megargee, Hugh Spencer, John Drew, Thomas Shields Clarke, Ethel Heaven, Frances Elmer, Agnes Kee, and Stacy Wood contributes to the success of the exhibit, which is distinctly interesting as an indication of the trend of commercial art of the day.

Art at Cosmopolitan Club.

At the Cosmopolitan Club, 133 E. 40 St., an interesting exhibit of works by Arthur Crisp is on to Apr. 6. This young painter appears to devote himself chiefly to decorative panel work, and the examples shown in the present instance should add to his reputation.

One important panel, a summer landscape with women and children. The work won first Hallgarten prize at last year's Spring Academy.

Another large panel, a full-length portrait of a tall fair girl with a mediaeval tapestry background, won a bronze medal at San Francisco.

Possibly the most attractive of the smaller panels and pictures, are the numerous representations of dancers, some representing ballet figurines, others solo dancers, and one a sparsely veiled figure dancing a pas seul. This last is the gem of this section of the exhibit.

A deep violet crêpe de Chine window screen or shade with a wonderful design painted on it in a light greenish blue tone, the center representing Pegasus, painted in deep violet, is most effective and original.

BUFFALO.

The tapestries and carpets from the Palace of the Pardo, lent by the King of Spain to Mr. Archer M. Huntington for exhibition by the Hispanic Society of America and already seen in N. Y. and Washington, are on view at the Albright Gallery until April 16.

Joe Gish.

CHICAGO.

Victor Higgins, one of the most gifted of the Taos artist colony, is showing at a department store gallery this week, as the third in a series of local artists' exhibitions arranged by that wide-awake concern. In a former letter I discussed the fact that ethical considerations as to the dignity of art works and dealers do not help to sell pictures. I quoted the success of Young's Art Gallery's advertising campaign, and the shoulder shrugging this policy evoked in "conservative" dealer circles. Now comes the added success of the department store above mentioned. That Walter Ufer sold fourteen of his pictures during his exhibition in that store is the general topic of conversation among artists and in local galleries. The question is: Will the latter learn the lesson?

I also spoke recently of the educational value of the step taken by a department store with its big advertising resources. Ten of the purchasers of Ufer pictures at the recent show acknowledged never having been inside the Art Institute.

Somehow local talent seems to awaken to this new opportunity. At least artists hold back their pictures from exhibitions where they are sure not to sell. This is certainly the impression one gets from a visit to the twin exhibitions held by the allied organizations, the Arts Club of Chicago and the Artists' Guild. Of the two the Guild exhibition is the better for, although the names in the catalog are almost identical, the works are less important, if so big a word may be used for so insignificant a display.

At the Guild show Harriet Blackstone received the only prize given (Fine Arts Building Prize \$100) for her excellent "Man With the Cane" of which I spoke in connection with the portrait exhibition at the Arts Club. With the exception of a lovely canvas by Eda Sterchi, "In the Studio" Frederick Grant's "Anne's Garden" done in his characteristic style of Robert Spencer plus color the other worth while pictures in this show were all shown at the Institute during the Chicago show. They are Roecker's "Autumn Matinee," Charles Dahlgren's "Late Spring," and Isabel Jones' decorative "Garden Flowers." The success of the conventional paintings of children by Adam Emory Albright among the picture buying "bourgeoisie" of Chicago in the last thirty years has induced Ada Shulz to emulate Albright in that field, and it cannot be denied that her picture "Fishing" is an improvement on her model. But why not rather pick another model?

In the Club exhibition the pictures that stand out from the general dullness in subject matter and treatment, are Paul Bartlett's "Along the Harbor," Frank Dudley's "Silent Hillside" and "Winter Trees," Rudolph Ingerle's decorative landscape, "After the Shower," Alfred Jansson's "Northern Michigan," Allen Philbrick's "Clearing Sky," Roecker's "The Duck Pond," George Seideneck's "On the Thames," and Lucie Hartrath's "The Sentinels."

Edward Watts Russel.

BOSTON.

One rather hates to admit it, but the fact is, pictures do not sell in Boston (hub of the artistic universe, although it may be, in its own opinion). Why this should be so is an unsolvable mystery, for, in the opinion of the local painters, at least, most of the good ones are made right here. Boston's connoisseurs love to think they "love art," but they certainly do not love paintings or painters. If they did they would stop giving defunct (and sometimes spurious) little "Old Masters" to our Fenway Repository and "frame up" a really fine collection of the living masters, of which there is plenty of good material "lying around handy."

Outsiders evidently appreciate the work of our local painters better than does Boston itself. Two more of 'em have recently annexed prizes. Ernest L. Major, with his canvas, "Nausicaa," has won the Edward Bok prize of \$250, for the most popular picture in the annual exhibition of the Pa. Academy, while Howard E. Smith's portrait of Bela Pratt has taken the first of three prizes, at the Spring Academy, N. Y. Both these painters are members of the Guild of Boston Artists.

The Blakelock exhibition at Vose's Gallery has been succeeded by a showing of modern Dutch painters, covering nearly a century of achievement.

The success of this exhibition ought to be assured, with two such celebrated canvases as "Meditation" and "The Anxious Family," by Israels, and with examples of Bosboom, Jacob and Willem Maris, De Bock, Broedelt, De Hoog, Van der Meer, and many others who have lent distinction to the art of the Netherlands.

Dodge MacKnight's gay and sportive aquarelles at a local gallery give the lie to the prevailing belief that Cape Cod, although of a racy and piquant provincialism, is a rather drab community—artistically speaking. "Going Gunning" is a veritable dream of color—made human by the figure

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of a sturdy hunter, rifle in hand. Similarly, "A Beautiful Day" exploits blue skies, blue waters, golden marsh grass, and the inevitable gunner.

At the (guileless) Guild 50 oils made a representative, intimate showing of many of the best examples by the late John J. Enneking. A truly good picture was cataloged under the descriptive title which does it no harm, imaginatively "Autumn Brown and Gold." "This was an Enneking," more than one observer was overheard to say on the opening day. It was a work of remarkably brilliant, yet rich color, the gold and crimson glories of a November sunset in the sky and the whole earth throbbing in russet crimson unison. "Bridge, Hyde Park" is a wintery study of quiet color and good feeling. Springtime too obsessed this painter and he has expressed the subtle beauties of fresh pastel like color, and warm atmosphere in many examples. He seemed to cast off all irrelevant material from the facts of nature and devoted himself to unity of effect in color and arrangement, and this to a rhythm that moves the eye and brain to a satisfaction in the whole, as a complete impression.

"Objective" and "Subjective" was the creed upon which he founded his work and his two different points of view were clearly demonstrated by his examples made when in either of these moods.

Herman Dudley Murphy's paintings at the Guild of Boston Artists give alluring views of Porto Rico and other tropical scenes. Of exceptional charm are "The Valley of Comeris," "San Juan," "Cocoa Palms," "In the Azores," and "Tropical Dawn."

Charles H. Woodbury's brilliant exhibition now on in the Copley Gallery, will be noticed more in detail next week.

John Doe.

PHILADELPHIA.

The Academy Fellowship Prize of \$100 has been awarded by vote of the members to Miss E. L. Washington for the best work exhibited by one of their number in the current Academy exhibition. The picture, a landscape entitled "Winter," has also been awarded the Mary Smith Prize in the same exhibition.

Local artists represented in the 92nd "Spring Academy," N. Y., include A. Margareta Archambault, S. F. Bilotti, Julius Bloch, Mary W. Bonsall, Nancy M. Ferguson, Daniel Garber, W. W. Gilchrist, Paul King, George Oberteuffer, Alex. Portnoff, Ethel de Turck and Chas. M. Young.

Original cartoons and drawings in black and white by F. T. Richards, most of them reproduced in "Life," others in the "North American" are on view at the Sketch Club, to Mar. 24. The artist shows a remarkable degree of imaginative power in the composition of these clever illustrations already familiar, but much more interesting as seen here, before reduction in size and manipulation by the printer.

The Art Club's 23rd annual exhibition of oils will open March 30, to remain until April 22. This will be followed in a fortnight by exhibition of works by Signor Onorato Carlandi, an artist connected with the celebrated Castellani family. His works are mainly views of the Roman Campagna to be shown here for the first time, although well known in New York and abroad.

Eugene Castello.

PITTSBURGH

An exhibition of paintings by a Pittsburgh Group is on at the Carnegie Institute, through April 8. The exhibitors are well known in art circles and are prominent members of the Associated Artists of Pittsburgh. They are Jas. Bonar, Fred. A. Demmler, A. H. Gorson, Ralph Holmes, Will J. Hyett, Geo. W. Sotter, Arthur W. Sparks, Chas. Jay Taylor and Christ Walter. About thirty canvases will be hung.

CLEVELAND.

A collection of forty Japanese bronze mirrors, said to be the most complete historically of any known, and covering the four great art periods from the X to the IX centuries, is one of the loans just installed in the "recent accessions room" of the museum.

To the Worcester R. Warner collection have been added many interesting jades, the finest a III century carving of a mountain temple and a libation cup carved in millet design. Mr. Ralph King has given two large pieces, a speared disc and a larger disc without the spear. A German XVII century "hand and a half" sword, a Spanish rapier, French small sword and several others, loaned by Mr. Bascom Little, are shown in this room.

A banner ornamented with eight medallions of the finest XVII century Chinese embroidery, given by Dr. J. H. Lowman, XVIII century Italian brocade from Mr. A. E. Skeels, two Mexican serapes from Mrs. Andrew Squire, a Cashmere coat from Persia and a child's embroidered coat from China, given by Mrs. J. J. Tracy, are recent important additions to the textile department. A collection of 125 baskets, the work of North American Indians, bequeathed by Mrs. William Albert Price, will soon go on exhibition.

The Zuloaga display of paintings, recently shown in N. Y., Brooklyn and Buffalo, will be shown at the museum from April 4 through the month. The French "retrospective exhibit" from the Luxembourg, also to be shown in the museum, will be held during May and June, and the John W. Alexander exhibit through July and August.

The Women's Art Club, numbering 65 members, is holding its fifth and best annual exhibit at the Korner & Wood galleries.

Max Kalish is exhibiting his latest sculptures at the Gage gallery. A. D. Baldwin as "The Polo Player" and a bust of the late Martin A. Marks, local philanthropist, to be placed in bronze in the Jewish orphan asylum, are among the portrait work shown. Jessie C. Glasier.

PROVIDENCE.

The Providence Watercolor Club is holding its 21st annual exhibition at the Art Club. There are 94 pictures. "Solitude—Lake Como," by H. Anthony Dyer occupies the place of honor and is a well-painted panel with snow-capped mountains and placid lake in tones of blue throughout. "In Katwyh," also by Mr. Dyer is another good example of his art.

A charming artist conceit by Hope Gladding "Pavlova," is a veritable "moment musical," "Orestes," by Stephen Macomber, a charcoal drawing with an accent of color, is the best figure work shown.

S. R. Burleigh, a veteran watercolorist, offers six typical examples of which, "On Paris Hill," is perhaps the best. This work is a real watercolor and the artist shows a nice regard for the limitations and the possibilities of the medium. Wm. H. Drury shows two excellent marines, H. Cyrus Farum two crisp and snappy foreign sketches, Angela O'Leary, two typical dooryard panels in a low key with figures cleverly introduced and F. C. Mathewson, a group of good works, of which "At Narragansett" is perhaps the most likable.

Mabel M. Woodward is represented by a group of five colorful landscapes mostly foreign scenes, of which "San Remo Street" and "Palace Court, Sicily," are especially pleasing. Stacy Tolman sends two good snow scenes, Norwood H. MacGilvary, three landscapes with figures, and Elizabeth Spalding, a strong and virile mountain view.

Other important works shown are "Boy and Goose," by Eliza D. Gardiner, "Roses," by Maude R. Fenner, "A Forefather's Home," by Clara Maxfield Arnold, "Evening," by Ella Frances Hayden, and "Surf," by Charles Biesel. Wm. Alden Brown.

BALTIMORE.

In addition to the art works with which the collection at the Walters Gallery was augmented at the beginning of the present season, a number of other highly important and valuable objects have recently been placed on exhibition there.

Chief among these is a large tapestry, a superb example rivaling the best Gobelin and Beauvais products, bearing two names: D. Leyniers and H. V. D. Borcht, evidently a work by David Teniers, after Hendrik van der Borcht, the younger. It is approximately the size of the tapestry by the same master for which Mr. Robert Goelet paid \$10,500.

The subject is, to all intents, Flemish, representing what appears to be a traditional ceremony.

In the French Renaissance (Henry II) Room there have been installed four handsome large bronze groups, allegorical in subject, dating from the 16th or 17th century, while in the Marie Antoinette Room are recent acquisitions in the shape of ornate candlesticks and wall candelabra. There are two each of these and they represent the Louis XVI period at its best.

Mr. Walters has also added to his private library a collection of 75 XV century Latin books. The Greek marble of the II century B. C.—the Head of Heros—which, as was first told in the AMERICAN ART NEWS, he purchased a short time ago for his gallery from the Canessa Galleries, N. Y. has not yet arrived.

The twenty-first annual exhibition of the Baltimore Watercolor Club, now on at the Peabody Gallery, comprises 224 exhibits. Among them are works of many noted artists. Colin Campbell Cooper sent several of his charming San Diego Exposition subjects; Childe Hassam, five or six of his earlier minor works, Charles P. Gruppe has a fine "Gathering Firewood in Holland," two of Arthur Crisp's ballet girl studies are there, and John J. Dull is represented by one of the energetic Addingham studies and a little Massachusetts sketch.

The most striking feature of the show is the wall containing gorgeous decorative things in the modern manner by such artists as Otey Williams, Caroline Gibbons, Christine Chambers, Florence Whiting, Edith Sturtevant and Stephanie Badderson, all of Phila.

The show includes special groups of garden paintings by the English artists, Mary Helen Carlisle and Wm. B. E. Ranken, those by the latter holding the place d'honneur. Other good things were sent by Alexander Hudnut, Dora Murdoch, L. W. Neilson Ford, Jane Peterson, W. H. Holmes, Lilian Griffin, Florence L. Bryant, George Biddle, McGill Mackall, Ruth Anderson, Camelia Whitehurst, M. W. Zimmerman, E. H. Potthast, A. Conway Peyton and Esther M. Groome.

Charles H. Walther of Baltimore is especially well represented by two strong individualistic landscapes.

W. W. B.

MINNEAPOLIS.

The Institute of Arts will have during April the memorial exhibition of paintings by John W. Alexander already held in Chicago and Pittsburg, consisting of 29 canvases, among which are the celebrated Pot of Basil, belonging to the Boston Museum, and Portrait of Walt Whitman from the Metropolitan Museum. Others less well known are included, such as "The Gossip" and the portrait of Mrs. Alexander, "The Balcony," a painting of unusual grace and style.

A group of eight flower panels in pastel by Mrs. Agnes Harrison Lincoln, now on view, is attracting favorable attention by their freshness and decorative treatment of vivid color. A number have already been sold.

During the last fortnight of March and the first of April, there will be exhibited a collection of sculptures, for the most part in wood, by Charles Haag, together with tapestry weavings and embroideries in the old Scandinavian style by his wife, Sophia Haag.

Oriental art is to be given more space at the Institute than heretofore, and three new rooms are being opened to the public for Chinese, Japanese and Near Eastern art respectively.

An important exhibition of prints by Sir Francis Seymour Haden will be placed on exhibition today. A selection of approximately 100 prints has been made from the large collection of 242 prints by this etcher, owned by the Society. The exhibition includes all the well-known plates in impressions of extraordinary quality, as well as many rarities of early states, etc. This exhibition will continue until June 1.

TOLEDO.

The March transient exhibits at the Museum are: paintings, drawings and etchings by the Artkian of Toledo; etchings, lithographs and mezzotints by J. Ernest Dean and Grace R. Dean, paintings by Edith W. Newton and prints by Tod Lindenmuth. Frank Sottek.

ART AND BOOK SALES, PAST AND TO COME

Henry W. Ranger Sale.

The most important public sale of modern pictures—by a noted American artist, those left by the late Henry W. Ranger, together with a number of works by his contemporaries, collected by him, will be held at the American Art Galleries on Thursday and Friday evenings next, Mar. 29 and 30, and the pictures will be on exhibition in the Galleries from today until the dates of sale. No less than 145 oils by the only recently deceased painter, and 20 by such painters as Artan (1), Blakelock (1), Bunce (8), Samuel Colman (1), Constable (1), Daubigny (1), C. H. Davis (1), Dessar (1), W. H. Howe (3), George Inness (1), J. S. Kever (1), Millet (1), J. Francis Murphy (3), R. L. Newman (1), Poggenbeek (1), Ten Kate (1), Twachtman (1), Arthur Wardle (1), Weissenbruch (1), Ballard Williams (1), Carleton Wiggins (1) and Wyant (1), are to be offered, and the sale will doubtless attract a large audience of art lovers, collectors and dealers.

It is impossible to give any detailed notice of the many examples of Ranger's well known art, to be sold. They run the entire gamut of his art—from his earliest work when he was under the influence of the modern Dutchmen, through an after formative period and then through the many years when he painted under the influence, with long and close study of the Barbizon masters, until those later years, when, although he never entirely escaped from the Barbizon influence—he struck out into more individual and virile work.

The following estimate is made by Mr. William Macbeth, a long time friend of Mr. Ranger's and one of his executors, in the foreword to the attractive catalog of the sale:

"The occasions have been rare when extensive public sales have been made of the work of any single artist of note. We can most readily recall the names of Wyant, Inness and Twachtman, whose studio contents were sold after their death; the first named some twenty-five years ago, the others following within a very few years. In each case surprise was expressed at the number of pictures left by these artists, the fact being overlooked that their work represented many years. This is equally true of the collection of pictures by Mr. Ranger here catalogued. For reasons best known to himself, almost every one of what we consider his best working years seems to have been something reserved. Had he been aiming at leaving behind a chronological collection of his canvases for preservation in one group, he could hardly have chosen differently. The pictures now to be seen together for the last time doubtless give the opportunity Mr. Ranger desired to enable the public to make an estimate of his life work. It is true that today's estimate may not be the final one. It rarely happens that artists are fairly judged until time furnishes a proper perspective."

The works by his contemporaries and of a few older foreign painters collected by Mr. Ranger and also to be sold, are all good and several are superior examples of the men's art.

James B. Haggin Picture Sale.

Under instructions of L. T. Haggin, Margaret V. Haggin, Allan McCulloh and H. Esk Moller, executors of the estate of James B. Haggin, the American Art Association will sell the pictures owned by the late James B. Haggin early in April in the Plaza ball room.

The collection consists almost exclusively of works by foreign painters. Included is an important example of Daubigny, "On the French Coast," "Nymphs and Cupids," by Diaz, an important Ziem ("Une fete a Venise," from the Charles A. Dana Collection), "Arabian Cavaliers," by A. Schreyer, Alma Tadema's "Triumphal Entry of Van Taeltingen, after the Battle of the Golden Spurs," a Van Marcke, "Landscape and Cattle," a Troyon, "White Cow," Vibert's "Entertaining Monsignor," Von Brozik's "The Interesting Letter," a Rosa Bonheur, "Sheep and Landscape," Gerome's "A Journey through Algiers," Grison's salon picture of 1892, "Redaction d'un Pamphlet," an important Alvarez "The Cardinal's Reception," and Michel's "Dutch Landscape" (from the William H. Fuller Collection).

An important Jacquet "Afternoon Tea," and examples of Rico, Jules, Worms, Muller, Perez, Klimsch, Tamburini, Verboeckhoven, Moreau, Perrault, Decamps, Vesin, and other modern artists, are also included.

Among the paintings of the early English, French and Dutch Schools are "Edge of the Common," by Gainsborough (from the William H. Fuller Collection), "The Festival," by J. B. Pyne, "Lady of the Court of Louis XVI," attributed to A. Vestier, a number of portraits and several landscapes of the Dutch School and two fine portraits by P. Mignard.

Antique Art to be Sold.

The Tabbagh collection of antique Persian, Mesopotamian and Rakka lustre faience; examples of Greek, Roman, Phoenician, Egyptian and mosaic glass, dating from the 1st century B. C. to the XVII century, A. D. and Persian and Indo-Persian miniatures by artists of the XIV, XV and XVII centuries is now on exhibition at the American Art Galleries, prior to sale on the after. of March 30 and 31.

Sale of Napoleonic Collections.

Two important collections relating to Napoleon are to be sold at the Anderson Galleries, Thursday and Friday evenings next. One, is Part VIII, of the Halsey collection of prints, containing nearly 500 portraits of the leaders of the French Revolution and of Napoleon and the distinguished men and women who were his contemporaries. There are 40 portraits of Louis XVI, 45 of Marie Antoinette, including the stipple by Curtis after Dufroc, the mezzotint by Brookshaw after his painting, and the mezzotint by Haid after the portrait by Milliez. Nearly all the leaders in the reign of blood are portrayed in this collection, including Calonne, Necker, Beaumarchais, Mirabeau, Marat, Barere and Couthon. Among the nine portraits of Charlotte Corday is the wonderful stipple by Tassaert, after Hayer's drawing, the rarest and best of her portraits, made by the artist when she was on trial.

Mr. Halsey gathered no less than 78 fine portraits of Napoleon. Of the mezzotints the most celebrated are those by John Raphael Smith, Schott and Turner, the aquatint by Ebner is very rare and three stipples and line engravings rarely found are Tassaert's and Cazenave's after a drawing by Naudet, Chataigner's engraving after his own design, and the fine "Rentrée de Napoleon le Grand" by Mariage. The stipple by Cardon after a drawing by Boze is famous, as also is the original drawing.

The first seven divisions of the collection have sold for more than \$362,000, which exceeds by \$71,000 the highest amount previously realized in America for a collection of prints. Part IX of the collection will consist of XVIII century French engravings, and other divisions will also be sold this season.

The second collection of Napoleoniana and to be sold Tuesday and Wednesday afternoons next consist of autographs of Napoleon and the great rulers, statesmen and soldiers and famous women of his time and was made by the late Frederick Sheldon Parker of Brooklyn. It includes 25 specimens of Napoleon's signature; dated from 1793 to June 8, 1815, while every year from 1793 to 1815 is represented with the exception of 1814, when he was at Elba.

The sale includes 25 original printed addresses and proclamations which Napoleon issued to his soldiers and the French people. There is a Ms. of five pages wholly in Napoleon's autograph, written at St. Helena. Very few of his Mss. are known.

C. F. Ettla Library Sale.

There is now on view at the American Art Galleries a literary collection including rare first editions, colored-book plates, handsomely bound and volumes from the library of Mr. Charles F. Ettla, of Swarthmore, Pa. to be sold Monday eve. Mar. 26, and Tuesday aft. and eve., Mar. 27. Among the important items are "Book of Hours of Anne of Brittany," (the illuminated Paris edition of 1861), "Peg Woffington," (a tribute to the actress and the woman) by Augustin Daly, first edition, with 200 rare prints and autographs, Thackeray's "Vanity Fair," (first edition), Tennyson's "Holy Grail," illuminated by Ross Turner, one of a few copies, said to be the first time this edition has been offered at public sale; "The Works of William Shakespeare," edited by Rev. Alexander Dyce (Great Actor's edition) extensively illustrated with hand colored portraits. (This copy is dedicated to Sarah Kemble Siddons, and was executed and bound for the publisher for Mr. Ettla.)

Other items include a complete set of Waverley Novels, by Walter Scott, all first editions, 24 original drawings by Thomas Rowlandson, "The Works of Theodore Roosevelt," illustrated, (Elkhorn edition), William M. Sloane's "Life of Napoleon Bonaparte, illustrated with portraits, maps and views, some in colors, an original Ms. of Washington Irving, containing notes of conversation with William P. Duval, Governor of Florida (1822-1834), and "The Works of Oliver Goldsmith, edited by Peter Cunningham, (the Turk's Head edition.)

Of interest also are a series of original drawings by George Cruikshank.

Sale of Collection of Prints.

A collection of prints from the portfolios of a Baltimore collector and other owners will be sold at the Anderson Galleries Tuesday and Wednesday evenings next. Many examples of the work of Buhot, Millet, Haden, Meryon, Rembrandt, Lumsden, Whistler, Fitton and Haig are included. Etchings and mezzotints in color by Senseney and Edwards form a notable part of the collection, and there are nearly 70 antiquarian drawings by George Perfect Harding, who exhibited at the Royal Academy, 1802 to 1840. He was distinguished chiefly by his watercolor copies of English historical portraits.

Autographs from Private Collections.

Selections from the well-known autograph collections of Mr. J. L. Clawson of Buffalo and Mrs. B. A. Brown of N. Y. city will be sold at the Anderson Galleries Monday aft'n and eve'g next. These include a letter signed by Charles I and the regicides, a document signed by Ferdinand and Isabella, one signed by Catherine de Medicis, two letters and ten original drawings by John Leech, ten fine letters by Lafayette, twenty by Sir Walter Scott, musical Mss. by Liszt, Mendelssohn, Rubinstein, Strauss, Verdi, and others, and autograph letters by Fulton, Lord Nelson, Lady Hamilton, Byron, Carlyle, Franklin, Hamilton, Paul Jones, Kipling, Lamb, Lincoln, Thackeray, Addison, John Hancock, Lincoln, Charles Lee, and Zachary Taylor.

There is also a fine war letter by Washington and a splendid letter by Martha Washington. The sale also includes a collection of letters by French authors—Sue Maupassant, Dumas, Daudet, Flaubert, and others—and a similar collection of letters by English authors—Pope, Scott, Wilde, Shaw, Darwin, Ruskin and others. These collections are magnificently bound. The letter by Taylor is one of the most remarkable he ever wrote, and was sent to Jefferson Davis, then in the U. S. Senate, at that time his son-in-law. In this Taylor discusses presidential politics with the utmost freedom. The letter of Hancock is written to Governor Clinton and discusses the question of calling a general convention to amend the U. S. Constitution.

Several other letters in this sale are also of great political importance. Some coins and medals, mainly rarities from foreign countries, are also included.

Sale of Old Manchu Jewelry.

The fourth sale of the season of Chinese art collected by Mr. Frederick Moore, for several years the correspondent of the Associated Press at Peking, will be held at the Anderson Galleries on Thursday and Saturday aft'ns next inclusive. This collection comprises many articles of jewelry, some interesting Mandarin chains, and peculiar old charms cut from crystal, amber, jade, amethyst, coral, and other semi-precious stones. Some larger carved stones, notably a pair of lions, guardians of a Mandarin's gate, are also included. There are many snuff-bottles, some beautiful enamel ware of peculiar Chinese shape and decoration, and a few pieces of old Chinese furniture, such as are seldom shown in this country. Some of the porcelains and enamels are unusually interesting.

Furniture Sale at Silo's.

A collection of miscellaneous furniture and rugs will be placed on exhibition at Silo's Fifth Avenue Art Galleries, on Monday, prior to sale on Thursday-Saturday after. March 29-31, inclusive. The sale will be conducted by Mr. James P. Silo.

Coles' Art Sale.

(Concluded from last week)

The third session of the Coles sale, at the Anderson Galleries, March 16, realized a total of \$4,313.25, making a grand total of \$10,756.75 for the sale.

A XVII century Italian filet lace spread brought the highest price of the session, \$260, from H. Hudson. The next best price was \$255, paid by C. Kemper for a XVII century Spanish filet lace cover. S. Wyler was the purchaser of a large silver tea set in Dutch style, with repoussé figures, for \$200. A Kis-Kelim rug with centre medallion of blue, and figures in red, yellow and deep blue, floral border of pale blue and red, brought \$102.50.

The final session of the Coles art sale was held March 17 at the Anderson Galleries, when 156 numbers brought \$17,825, making a grand total of \$28,582.25.

Porcelains, miniatures, tapestries, Sevres vases, Capo di Monte panels, Chinese embroidered panels, statuary, and a malachite table were sold. The highest price was \$2,800, paid by Mr. J. Fenning for a large framed tapestry panel, representing the Empress Catherine of Russia standing in Royal ermine robes near the Chair of State.

Mr. H. S. Harkness purchased for the next best price, \$725, a Louis XV malachite table, with scrolled legs of solid gilded bronze enriched with finely modeled and chiseled flowers, leaves and shells. Two large Sevres vases and covers, painted with figure panels after Lancret's "Fête Campestre," brought \$400 from Mr. H. van Bruch.

Two other numbers also realized \$400, a Capo di Monte panel, "Venus inducing Vulcan to make armor for Aeneas," and another Capo di Monte panel, "Festival of Bacchus and Venus," both of which were acquired by Mr. H. S. Rubens.

Mr. J. Fenning paid \$500 for two Sevres urn-shaped vases painted with panels representing the history of Ulysses.

Combination Picture Sale.

American and foreign artists were represented at a combination sale of modern paintings, the evening of March 16 last in the American Art Galleries, when 75 pictures dispersed by Mr. Thomas E. Kirby brought a total of \$18,185.

The feature of the sale was the spirited bidding for "The Farmhouse," by George Inness, which brought \$2,550, the top price of the sale, from George H. Ainslee. This picture was formerly in the William T. Evans collection. Six examples of the late Henry W. Ranger were sold. W. W. Seaman, agent, paid \$2,000 for the "Willows," and the "Swamp Pool" went to Mr. A. A. Black for \$1,200. Louis Dessar's "Logging, Early Morning" was purchased by Henry Schultheis for \$1,250.

The following is a list of the pictures sold March 16, with the numbers, artists' names, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices, when \$100 or over:

Murphy, J. Francis, "October" (Millboard), 10x5, Vermont Hatch.....	\$330
Wyant, Alexander, "An October Landscape," 10 1/2 x 8 1/4, F. F. Rothschild.....	380
Harpignies, Henri, "Landscape" (Watercolor), 7x10, W. Seaman, Agt.....	115
Grolleron, Paul, "Lighting His Pipe" (Panel), 13x9 1/2, F. Loeser & Co.....	120
Blakelock, Ralph, "Sundown" (Panel), 8 1/4 x 12 1/2, O. Bernet, Agt.....	165
Fuller, George, "Ideal Head" (Millboard Circle), diameter 12 in., G. Prentice.....	110
Millet, Francis D., "Spikenard," 14x10, G. Prentice.....	100
Whistler, James, "Tattoo" (Panel), 12x9, Vermont Hatch.....	200
Lesrel, A. A., "Soldier, Period Louis XIII" (Panel), 12 1/2 x 8 1/4, O. Bernet, Agt.....	115
Grolleron, Paul, "On the Alert" (Panel), 9 1/4 x 15, J. J. Lowmyer.....	145
Twachtman, John Henry, "Under Iron Pier, Coney Island" (Millboard) 12x14, H. Williams.....	100
Wyant, Alexander, "In the Catskills," 14x17, Geo. H. Ainsley.....	310
Maynard, Geo. W., "Thalassa" (Millboard), 16x20, C. L. Schleus.....	100
Walker, Henry Oliver, "Meditation," 20x12, Geo. H. Ainsley.....	260
Millet, Francis, "The Mandolin" (Oil), 20x16, Thos. Keating.....	100
Ballin, Hugo, "The Dove" (Panel), 21x17, A. Deutsch.....	110
La Farge, John, "Mount Tohivea" (Watercolor), 15 1/4 x 21 1/2, Wm. Macbeth.....	475
Bunce, Wm. Gedney, "Watch Hill, Rhode Island," 14 1/2 x 25, Vermont Hatch.....	100
Loeb, Louis, "The Dreamer" (Watercolor), 22x17 1/4, G. H. Buck.....	105
Cox, Louise, "Little Miss Muffet," 24x20 1/4, Hugh Murray.....	310
Ranger, Henry, "A Nocturne," 18x25 1/2, Vermont Hatch.....	235
Whittredge, Worthington, "Indian Encampment" (Panel), 19x27, Thos. Keating.....	100
Vollon, Antoine, "Still Life," 21 1/2 x 29, H. Williams.....	150
Thaulow, Frits, "Along the Canal," 24x28, N. E. Newman.....	300
Waugh, Frederick, "Gloucester Docks," 20x30, F. Loeser & Co.....	160
Church, Frederick, "Love Birds," 22x29, John Levy.....	110
De Haven, Frank, "The Old Apple Tree," 24x30, Vermont Hatch.....	100
Reid, Robert, "The Violet Kimone," 29x25 1/4, G. A. Milch, Inc.....	180
Ranger, Henry W., "Willows," 28x35 1/4, W. Seaman, Agt.....	2,000
Ranger, Henry W., "Sky, Dunes and Sea," 28x36, Vermont Hatch.....	520
Inness, George, "The Farmhouse," 25 1/4 x 29 1/4, Geo. H. Ainsley.....	2,550
Ranger, Henry W., "Spring Hole, Haley's Woods," 36x28, Vermont Hatch.....	925
Waugh, Frederick, "Misty Day, Monhegan," 25x30, John Levy.....	100
Reid, Robert, "The Pool," 30x25, John Levy.....	100
Dessar, Louis Paul, "Logging; Early Morning," 28x36, Henry Schultheis.....	1,250
Ranger, Henry W., "Spring Pastures," 27 1/4 x 35 1/4, Vermont Hatch.....	1,050
Ballin, Hugo, "An Evening Song," 39 1/4 x 29 1/4, A. Deutsch.....	180
Dewey, Chas. Melville, "Drifting; New England, Nr. Essex, Mass.," 30x40, Henry Schultheis.....	370
Ranger, Henry W., "Swamp Pool," 36x28, A. A. Black.....	1,200
Lerolle, Henri, "Returning from the Lavoir," 32x26, H. Williams.....	110
Vedder, Elinu, "Three Fates," 44x32, Geo. H. Ainsley.....	310
Jones, H. Bolton, "Near Tangiers, Morocco," 36x54, C. M. Tice.....	270
Villegas, Jose, "The Dancer," 67x42, R. Hosea.....	100
Total.....	\$18,185

Halsey Print Sale (Part VII).

(Concluded from last week)

The third session of part VII of the print collection of old masters formed by Mr. Frederic R. Halsey at the Anderson galleries March 16, totaled \$5,265. The grand total for the entire Halsey sales to date is \$362,756. The highest price obtained at the third session was \$1,400 for an original Webster copy of "Christ Healing the Sick," by Rembrandt, paid by Max Williams. It was a fine impression on heavy Japan paper exceedingly rare and in unusually good condition. Mr. G. Hawley paid \$275 for Pomone de Bellievre, a line engraving after Le Brun, second state, superb impression with inscription. Knoedler and Co. paid \$210 for Crispin Van De Passe the ekder's portrait of Queen Elizabeth, a line engraving after Isaac Oliver. A portrait of Philippe Fils de France, Duc D'Orleans, by Robert Nauteuill fetched \$150 and was secured by Mr. J. Wilson. A portrait of Louis XIV by the same engraver was purchased by Mr. F. Meder for \$135.

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Art Exhibit in Denver.

The annual exhibition of the Denver Art Association, formerly the Artist's Club, will open April 11. Mrs. R. Harry Worthington, 1453 Humboldt Street, Denver, is Secretary of the association.

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G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-five Paintings by George Inness, through Mar.
American Fine Arts Society Galleries, 215 W. 57 St.—National Academy of Design, Annual Spring Exhibit and 18th Annual Exhibit American Society of Miniature Painters, to Apr. 22.
Anderson Galleries, 40 St. and Madison Ave.—Exhibit of Paintings by Francois Charles Cachoud, for the benefit of "Les Amis des Artistes," Mar. 26 through Apr. 7.
Arden Galleries, 599 Fifth Ave.—Loan Exhibit of Laces by the "Bobbin and Lace Club of America," opens Mar. 27.
Ardsley Studios, 110 Columbia Heights, Brooklyn—Works by Daumier, Marsden Hartley and Morton L. Schamberg, through March.
Arlington Galleries, 74 Madison Ave.—Pictures by the Sea, by Clifford W. Ashley; Landscapes by Louis W. Richardson, to Mar. 31.
Art Alliance of America, 45 E. 42 St.—Commercial Art, Posters and Illustrations, to Apr. 16.
Berlin Photo Co., 305 Madison Ave.—Pastel Drawings of New York, by Fred. F. G. Mories; Pictures of Palestine, by Isaac Lichtenstein, to Mar. 31.
M. Robert Boss Galleries, 3 W. 47 St.—Recent Paintings by Malcolm Fraser, through Mar. 31.
Bourgeois Galleries, 668 Fifth Ave.—Paintings by Maurice Sterne, Mar. 24, through Apr. 28.
Brooklyn Museum—Early American Art, through Mar. 26.
Catherine Lorillard Wolfe Art Club, 802 Broadway (10 St.)—Annual exhibition, through Mar.
City Club of N. Y., 35 W. 44 St.—Group of Paintings by Helen M. Turner, to Mar. 29.
Cosmopolitan Club, 133 E. 40 St.—Works by Arthur Crisp, to Apr. 6.
Daniel Gallery, 2 W. 47 St.—Paintings by Haley Lever, to Mar. 27.
Dreicer & Co., 360 Fifth Ave.—Chinese Porcelains. Durand-Ruel Galleries, 12 E. 57 St.—Works by Alfred Sisley, to Apr. 7.
Ehrich Galleries, 707 Fifth Ave.—Old Masters.
Ferargil Gallery, 24 E. 49 St.—Recent Oils and Watercolors by Philip von Saltza, to Mar. 29.
Folsom Galleries, 396 Fifth Ave.—Works by Alice Worthington Ball, to Apr. 3. Exhibit of works by Blake, to Mar. 26 through Apr. 7.
Gorham Galleries, Fifth Ave. and 36 St.—Sculptures by Mario Korbel, to Mar. 27.
Goupil Galleries, 58 W. 45 St.—Works by Leon Dabo, to Mar. 31.
Kennedy & Co., 613 Fifth Ave.—Etchings by Charles F. W. Mielatz, to Apr. 8.
Keppel & Co., E. 39 St.—Etchings of the Far West, by Edward Borein, to Apr. 14.
Knödler & Co., 556 Fifth Ave.—Exhibit of paintings by 50 young artists, under the auspices of the Society of Young Artists, Apr. 2 to 16.
Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.
Little Gallery, 15 E. 40 St.—N. Y. Society of Ceramic Art Exhibit, through Mar. 31.
Macbeth Galleries—Oils by Arthur Crisp, Florence W. Gotthold and Martha Walter, to Mar. 26.
MacDowell Club, 108 W. 55 St.—Paintings and Sculptures by 12 American artists, through Apr. 1.
Metropolitan Museum, Central Park at 52 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.
Milch Galleries, 108 W. 57 St.—Paintings, Lithographs, Drawings and Etchings by George Bellows, to Mar. 31. Paintings by H. R. Butler, Mar. 31.
Modern Gallery, 500 Fifth Ave.—Latest Paintings of Patrick Henry Bruce, to Mar. 28. Photographs by Sheeler, Strand and Shamberg, from Mar. 26.
Montross Galleries, 550 Fifth Ave.—Works by a group of contemporary American artists, Mar. 27—Apr. 14.
Museum of French Art, 599 Fifth Ave.—War Pictures, by Duvent.
National Arts Club, 119 E. 19 St.—Works by Boston Artists, Mar. 28—Apr. 27.
New York Public Library—Print Galleries, Making of a Wood-Engraving. Mezzotints. Making of Prints. Stuart Gallery. Chiaroscuro Prints. Recent Additions.
N. Y. School of Applied Design for Women, 160-162 Lexington Ave.—Etchings by Ernest G. Haskell, through Mar. 31.
Painter-Gravers of America, 26 W. 58 St.—First Annual Exhibit opens Mar. 27.
The Penguin Gallery, 8 E. 15 St.—Temporary Group Exhibit, from Mar. 26.
Photo-Secession Gallery, 291 Fifth Ave.—Paintings and Sculpture by S. Macdonald-Wright, Mar. 20-31.
Print Gallery, 707 Fifth Ave.—A group of American Etchers; several Plates by Louis Orr and Franklin T. Wood, to Mar. 29.
Ralston Galleries, 567 Fifth Ave.—Recent Portraits by Antonio Barone, Mar. 26 through Apr. 7.
Reinhardt Galleries, 565 Fifth Ave.—Portraits of well-known Americans, by C. Bennett Linder, to Mar. 31. Works by Elliot Daingerfield, Mar. 29—Apr. 14.
Satinover Galleries, 3 W. 56 St.—Old Masters.
Scott and Fowles, 590 Fifth Ave.—Four great Pictures by Fuvis de Chabannes, Claude Monet, Winslow Homer and George Inness, to Apr. 9.
Snedecor & Co., 107 W. 46 St.—Paintings by William R. Leigh, to Apr. 10.
Scandinavian Art Shop, 728 Madison Ave.—Miniatures by Gustav Brock.
Whitney Studio, 8 W. 8 St.—Intropective Art, through Apr. 3.

Woman's University Club, 106 E. 52 St.—Paintings of Gardens by Mary Helen Carlisle, Medallions by Alice Dougherty Goodrich, Sculpture by Helen Sahler, to Apr. 14.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—Library Sets from notable presses, rare first editions, handsomely bound volumes, colored plate books, including the library of Mr. Charles F. Ettla, of Swarthmore, Pa. To be sold, aft'n, Mar. 27 eve'g, Mar. 26-27. Exhibit Mar. 22 to dates of sale.
The completed pictures left by the late Henry Ward Ranger, N. A., and his collection of works by some of his contemporaries. To be sold, eve'g, Mar. 29-30. Exhibit Mar. 24 to dates of sale.
Very important collection of antique Persian, Mesopotamian and Rakka Lustre Faience; rare Greek, Roman, Phoenician, Egyptian and Mosaic glass, dating from the 1st century B. C., to the 17th century, A. D., Persian and Indo-Persian Miniatures, by the most noted artists of the 14th, 15th and 16th centuries, and a number of exceedingly fine antique Kousa and Ghiorde prayer rugs. To be sold by direction of the Antiquarians, Emile Tabbagh & Co., aft'n's Mar. 30-31. Exhibit Mar. 24 to dates of sale.
Anderson Galleries, Madison Ave. at 40 St.—Rare autographs from collections of Mr. J. L. Clawson of Buffalo and Mrs. B. A. Brown of New York, including many Mss. and historical letters. Aft'n and eve'g of Mar. 26.—Napoleonic Autographs, collected by the late Frederick Sheldon Parker of Brooklyn, including twenty-five specimens of Napoleon's signatures and a Mss. of five pages wholly in his autograph, aft'n's Mar. 27-28.—Prints from a Baltimore collection, including etchings, mezzotints and stipples by the celebrated nineteenth century artists. Eve'g Mar. 27-28.—Part VIII of the Frederic R. Halsey Print Collection, including prints of the French Revolution and Napoleon and the famous men and women of his time. Eve'g Mar. 29-30.—Collection of Manchu jewelry and other works of Chinese art, gathered in China by Frederick Moore. Aft'n's Mar. 29-31 inclusive.
Silo's Fifth Avenue Galleries, 5 St., near Fifth Ave.—Miscellaneous collection of furniture and rugs, aft'n's Mar. 29-31.

The Thomas Sutton Sale.
(Concluded from last week)

Ormolu mounted cabinets, mahogany chiffoniers, and bronze figures in a modern collection of furniture were dispersed at the first session of a sale, Mar. 16, at the American Art Galleries, and brought a total of \$10,477.

A set of six Louis XV carved wood and gilt bergeres and settee, was purchased by Mrs. Holling for \$2,100, the highest figure of the session. The decoration of this set in Aubusson tapestries included designs of rococo, scrolled panels, surrounded by wreaths of flowers, on dark rose colored grounds. The back panels enclosed fancy "paysage" subjects of shepherds and shepherdesses, and the seat panels subjects from Aesop's Fables.

The same buyer also secured an elaborately decorated Steinway piano, made for the Paris Exposition of 1900, for \$1,000.

Mrs. B. W. Winchester purchased an inlaid Louis XVI Kingwood and gilt bronze mounted commode, for \$475, and for an inlaid Kingwood gilt bronze mounted cabinet, Mrs. Stursburgh paid \$395.

The marble statue, "Dawn," signed, C. B. Ives, in white Carrara marble, was bought by Mrs. C. T. Dillon for \$250, and a set of two carved wood and gilt armchairs, two side chairs and settee, went to the Broadway Art Galleries for \$190.

A Rudert, agent, secured a pair of French bronze andirons, with figures of nude children holding folds of mantles and seated on fluted shafts with musical trophies, draped with festoons of flowers, for \$160.

For a Sevres porcelain vase, pear-shaped body, the body decorated with the figures of Venus and sleeping Amorino, signed by "F. Soustret," the Broadway Art Galleries paid \$225.

Mrs. L. H. Abbott purchased a French bronze mantel clock, with floral festoons for \$127.50, and a pair of French bronze andirons, formed as figures of seated fauns, went to Mrs. C. T. Dillon for \$110.

At the second and final session on March 17, the 132 lots sold by Mr. Thomas E. Kirby brought a total of \$21,658, making a total of \$32,135 for the sale. The highest price, \$1,020, was paid by Mr. Martin Beck for a XVII century English oak court cabinet, of rectangular shape.

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M. I. Meacham and Other Literary Sale.

Rare volumes by eminent American, English and French authors in the library of Miss M. I. Meacham, of N. Y., and including prized first editions, were dispersed at the first session of a sale, Monday aft., in the Anderson Galleries, for a total of \$1,337.15. J. M. Barrie's "Charles Frohman, a Tribute," first edition and one of twenty copies, privately printed by permission of Mr. Barrie, and numbered by Clement Shorter, went to E. P. Dutton and Co., for \$60. Charles Scribner's Son's purchased "The Writings of Jane Austen," one of 250 copies, (Boston, 1892) for \$46; "Andre's Journal," an authentic record of the "Movements and Engagements of the British Army in America, from June, 1777, to November, 1778," was secured by Mr. W. M. Hill for \$39.

At the second session Monday evening a total of \$6,676.90 was realized.

The highest price of the session, \$725, was paid by Mr. G. Weis for Mark Twain's original Ms. of "Following the Equator," with illustrations, and three autograph letters referring to the publication of the book; printers' copy and only draft ever made as dictated by Mr. Clemens; with 92 of the original monochrome wash and India ink drawings for the illustrations, representative of all but two of the artists who furnished the drawings for the work.

The same purchaser acquired two other numbers for \$500 each, a first edition of Daniel Defoe's Robinson Crusoe, with frontispiece and map of voyages, from the famous Huth library, with Ex-libris in each volume; and an unusually fine set of the

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A presentation copy of the first edition of Byron's "English Bards and Scotch Reviewers", with inscriptions by the author and his friend, Scroope Beardmore Davies, (1809) went to Mr. J. F. Marlow for \$420. Mr. G. Weis paid \$310 for Mr. C. M. Westmacott's "The English Spy, an original work, characteristic, satirical and humorous", a first edition, with 72 colored plates, 68 by Robert Cruikshank, 2 by Thomas Rowlandson, and 36 woodcuts by Cruikshank, Rowlandson, Gillray and Finlay. Mr. Weis also purchased Mark Twain's original Ms. of the 39th chapter of his "A Tramp Abroad," for which he gave \$225.

Prized first editions of books and manuscripts by eminent authors, including publications of the Grolier Clubs were dispersed at the third session, Tuesday aft., for a total of \$6,850.60.

A presentation copy of Oliver Goldsmith's "The Traveler," with autograph inscription by the author on the half-title, went to Mr. Gabriel Weis for \$1,155, the highest figure. The volume includes "The Deserted Village," sixth edition, London, 1770, "Glyster" (Greory) and "A Dose for the Doctors, or the Aesculapian Labyrinth Explored," (London, 1789).

A British Museum note attached to the volume attests that by comparison the handwriting has been ascertained to be Goldsmith's. The second highest price, \$700, was paid by Mr. W. M. Hill for a presentation copy of "A Tale of Two Cities," by Charles Dickens, a first edition presented by Dickens to Edmund Yates, with the author's signature upon the title page, dated, 1859.

A set of the French Revolution, from the collection of Comte de Bearn, in three volumes, and containing views of "The Siege of the Bastille," "Massacres in the Streets of Paris," "The Palace of Versailles," and other plates illustrating the Revolution, went to Mr. George D. Smith for \$450. For another work pertaining to the French Revolution, and also from the collection of Comte Bearn, Mr. E. F. Bonaventure paid \$365.

A collected set of the works of George Eliot (all first editions—thirty volumes), went to Mr. A. R. Stewart for \$347.50, and "L'Art du dix-huitième siècle," by Edmond and Jules de Concourt, was purchased by Mr. George D. Smith for \$330. An original Ms. of "The Wanderer," by Eugene Field, was secured by Mr. Henry Malkan for \$160.

Portraits of Napoleon and his military staff, with scenes in the battlefield, and rare Mss. were dispersed at the fourth session Tuesday eve. for a total of \$7,221.20.

For 65 original Napoleonic drawings, Mr. George D. Smith paid \$1,025, the top price. This collection was formed by an ardent Napoleonic admirer, and it is said the contemporary watercolor by a Chinese artist, depicting Napoleon at Fontainebleau, cost \$750. "John Woodvil," a tragedy by Charles Lamb, a first edition, and a presentation copy, was secured by Mr. Gabriel Weis for \$325.

Mr. George D. Smith secured "The Collected Works of Ben Jonson (first folio edition) for \$300, and also an original autograph Ms. a critique of "Anthony Trollope," by Henry James for \$205.

Presentation copies of poems by James Whitcomb Riley, autographs of the Presidents of the U. S., and other rare items were dispersed at the fifth and final session, Wed. eve., for a total of \$5,349.75, which made a total of \$27,435.60 for the five sessions of the sale.

The highest price, \$475, was paid for "Presidents of the United States" (extra illustrated copy with autographs, of all the Presidents from 1789 to 1914, by John Fiske, Carl Schurz, Robert C. Winthrop, George Ticknor Curtis, George Bancroft, John Hay

and others, illustrated with portrait views and facsimiles) by Mr. W. J. Hawley. \$312.50 was paid by a private buyer for Kennedy's "Whistler." Mr. G. A. Weis secured an original Ms. by Oscar Wilde of his poem, "Requiescat," for \$147.50. An inscribed and presentation copy of "A Woman of No Importance," by Oscar Wilde, went to Mr. J. F. Drake for \$147.50, who also purchased Rowlandson's Plates (William Combe) and "The English Dance of Death," from the designs by Thomas Rowlandson for \$112.50. To Mr. George D. Smith went "The First Book of the Shakespeare-Bacon Controversy," by Herbert Lawrence, for \$117.50.

The J. G. Tyler Sale.

Early American and English china and pottery pieces in the collection formed by James G. Tyler, the well known American marine artist, were dispersed at the first session of a sale, Monday aft. in the American Art Galleries, for a total of \$1,800.

For a porcelain figurine representing "Neptune" on the back of a dolphin, Mr. John M. Mitchell paid \$50, the top price of the sale. A pair of salad vessels, in rare old Rouen delft, painted in enameled colors with floral designs, went to Miss MacFarland for \$42. Mr. L. Gray secured an old Whieldon teapot, decorated with wicker-work designs, for \$40, and for a pair of enameled figurines, "Venus and Neptune", modeled for Thomas Whieldon and Ralph Wood, Miss J. Larocque paid \$34.

Examples of old Staffordshire gold and silver, copper lustre, and American slip ware were sold at the second and final session Mar. 20 for a total of \$3,060, making a total for the two days' sale of \$4,860.

The "Old Bennington Lion," purchased by A. Rudert, agent for \$610, the top price. A pair of old Chelsea ornamental vases went to Mr. J. Alberts for \$180. Mrs. John Gibbons secured a set of Worcester tea pieces (1760-70) for \$87.50, and for an old English pink lusted pitcher, Mr. Gilchrist paid \$45. For an old Queen's ware pitcher (early XIX century) Mr. A. C. Kimbal paid \$40.

Sale of Japanese Prints.

A collection of 249 Japanese color prints sold Tuesday night in the Walpole Galleries, brought a total of \$1,720.

The primitive print, "Young Woman Dressing the Hair of Her Seated Friend," by Toyonobu, with signature of artist, brought \$150, the top price, and was purchased on order. For Toyokuni's "A Dreaming Princess," Miss Barnes paid \$52.50.

The Alvarado Sale.

Many unique examples of the Pre-Inca art of Ecuador, gathered for more than three centuries by the Alvarado family, and consigned by Senor Don Jesus Alvarado, were dispersed at the first session of a sale, Wednesday aft'n at the Anderson Galleries, which yielded a total of \$2,595.50.

Representatives of the N. Y. and Boston Museums attended the session, whose feature was the purchase by Mr. J. B. Stoddard of the shrunken head of the Indian chief Narigosa, and the uniform of the chieftain for \$710, the highest figure.

For an idol of the Shiry Indians, pre-Inca, XIV century, of elongated mushroom form, the Museum of American Indians (Heye Foundation) paid \$500. The same museum also purchased a stone axe, pre-Inca, XIV century, found in Quito, for \$51, and a Chica bottle, Inca, XV century, for \$45. Mr. J. H. Colby purchased a tempered copper hatchet, pre-Inca, XIII century, found in Cuenca, for \$66.

At the second session Thursday aft'n, more than 150 lots brought a total of \$1,363.50, making a total of \$3,959 for the two sessions.

The result of the final sessions yesterday and today will be given next week.

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Salmagundi Auction Sale.

An auction sale of pictures, contributed by artist members of the Salmagundi Club—for the benefit of the new club house fund, will be held at the Club Gallery, 14 West 12 St., evenings of April 12-13 next. The pictures for this sale must be of moderate size and framed, and must be delivered at the club house, not later than Mar. 29 next.

Victor David Brenner showed recently his completed Schenley Memorial Group, "A Song of Nature," for Schenley Park, Pittsburgh, Pa., at the John Williams Foundry, 556 West 11th St.

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